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YAKKUN NATTANNAWĀ,

AND

KŌLAN NATTANNAWĀ:

CINGALESE POEMS.

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[Yakun natamaya]

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YAKKUN NATTANNAWĀ:

A CINGALESE POEM,

DESCRIPTIVE OF THE CEYLON SYSTEM OF DEMONOLOGY;

TO WHICH IS APPENDED,

THE PRACTICES OF A CAPUA OR DEVIL PRIEST,

AS DESCRIBED BY A BUDHIST:

AND

KŌLAN NATTANNAWĀ:

A CINGALESE POEM,

DESCRIPTIVE OF THE CHARACTERS ASSUMED BY NATIVES OF CEYLON IN A MASQUERADE.

TRANSLATED BY JOHN CALLAWAY,

LATE MISSIONARY IN CEYLON; AND MEMBER OF THE ORIENTAL TRANSLATION FUND.

ILLUSTRATED WITH PLATES FROM CINGALESE DESIGNS.

LONDON:

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1829.

ADVERTISEMENT.

THE Yakkun Nattannawā was translated by way of ascertaining the sentiments and usages of the Cingalese in their system of demonology; and is submitted to the public in order to promote correct views on the subject, and to stimulate to missionary exertion. The Translator gratefully acknowledges the liberality of the *Oriental Translation Committee*, to whom this and the following poem were presented as an expression of interest in their proceedings, and under whose auspices they now appear.

Prevalent as *devil-worship* is among Brahminists and Budhists, it should be distinguished from *planet-worship* and *masquerades*. The ceremonies and songs relating to the former are contained in a large volume, in which directions are given for worshipping the planets, the Zodiac, and five thousand five hundred stars. That system pretends to avert the influence of the planets as indicated by astrology; and is called *Bali Arinnawā*. They are represented by figures in relievo, mostly in the human form, wrought in a striking manner on a screen of split bamboo ten or twelve feet square. Before this scenery songs

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ORIENTAL TRANSLATION FUND.

LONDON:

are chanted, and ceremonies performed, on behalf of a sick person, or any one desirous of planetary favour. Happily, the history and doctrine of Budhism are popularly illustrated by Mr. Upham in his valuable work on that subject; in which also are Notices of the Capuism or Demon-worship, and of the Bali or planetary incantations of Ceylon; embellished with forty-three lithographic prints from original Cingalese designs. The contents are founded principally on manuscripts and drawings in the collection of Sir Alexander Johnston, late President of His Majesty's Council and Chief Justice of Ceylon, to whom the volume is handsomely dedicated, whose interest in every thing connected with Oriental literature cannot be estimated too highly, and whose plan for the emancipation of slaves in that island deserves universal adoption. Seldom do we observe an inquiry so abstruse, antique, and multifarious, conducted with such acuteness and judgment. The reader will find himself entertained and instructed in the most delightful manner, and rise from the perusal of the work with quickened sympathy for the miseries of the three hundred millions who follow such awful delusions, and renewed thankfulness for the blessings of the Christian revelation.

Necromancy is professed in Ceylon by persons called *Yakka Duro*, or devil-dancers. They provide the people with charms consisting of incantations written on a piece of *Ola*, or palm-leaf, which is afterwards rolled up and fastened to the arm. They are openly worn by all classes; and some are so superstitious as to have ten or twenty of these amulets about them at once.

Devil-worship seems not sanctioned by Budhist books; but it

is now so generally associated with Budhism, as almost in some places to threaten its supercedure. The rewards and punishments of transmigration are uncertain and remote,—those of demonology are immediate, and apparently within the scope of popular observation. The *Capua* pretends to inflict, continue, or remove bodily pain; and the bondage in which the people are held by these impostors is almost incredible. In a time of general sickness they have full employment. A series of pictures would be necessary to afford any thing like adequate ideas of the hideous figures done in relievo, on frames of different sizes, and glaringly painted; and the masks worn on different occasions by the dancer.* Impressions made by such objects affect the minds of the people with terror. Hence their dread of beholding spectres and devils, and their marvellous stories of haunted habitations. Even the Budhist priests appear so much governed by the popular superstition as to have, in some cases, dances performed for themselves; and to suffer a house for offerings to devils to be erected contiguous to a temple.

The worship of malevolent beings appears equally prevalent among the votaries of the Brahminical superstition. The Abbé Dubois on this point observes: "In many parts we meet with temples specially devoted to the worship of wicked spirits. There are districts also in which it almost exclusively predominates. Such is that long chain of mountains which extend on the west of Mysore, where the greater part of the inha-

* These are depicted and described in Mr. Upham's Illustration of Budhism just referred to. The plates of Bali and of demons are from No. 28 to 43.

bitants practise no other worship but that of the devil. Every house and each family has its own particular Bhuta, who stands for its tutelary god, and to whom daily prayers and propitiatory sacrifices are offered, not only to incline him to withhold his own machinations, but to defend them from the evils which the Bhutas of their neighbours or enemies might inflict. In those parts the image of the demon is every where seen, represented in a hideous form, and often by a shapeless stone. Each of these fiends has his particular name; and some, who are more powerful and atrocious than others, are preferred in the same proportion." *

The *Practices of a Capua* annexed to this translation, is a longer poem than the Cingalese often compose in modern times. It affords a gratifying display of zeal on the part of a heathen against demon-worship; and in a striking manner exposes the impositions of a class of men of boundless influence. It was written by an inhabitant of Matura, and transcribed by request. In that province, Budhism, planet and demon worship were often witnessed by the translator with painful feelings. But there he saw the priest lay aside his robe, the Capua abandon his incantations, listen to the truths of Christianity, and betake himself to trade. There and in other districts of Ceylon, many adults and numbers of native youth have renounced idolatry, and read the Holy Scriptures instead of fabulous legends, while advancing in life a credit to the Christian profession.

In *masquerades* the natives take much delight. Amusement is their ostensible object; but indelible impressions in favour of

* Mœurs, Institutions, et Cérémonies des Peuples de l'Inde. Tome ii. 441.

the most degrading form of idolatry are likely to be produced on the youthful mind by their exhibition. This is painfully evident from the translation of their *Kōlan Nattannawā*. It affords no very exalted ideas of heathen taste; while the frequent introduction of malignant fiends shows how familiar must be the minds of the people, even in their recreations, with images of the most terrific order.

The natives enumerate no less than sixteen different performances of the masquerade kind; and if translations of the books describing them were made, and accompanied by sketches of the masks, they would much interest the general reader, and afford a missionary to Ceylon a fruitful source of the ideas current among the people. A regular masquerade is said to begin with the night, and to end with the dawn. A tong-tong beater in the court attached to the house announces that the maskers are come, and that the people must be ready to witness the performance. After reading the prologue, the actors advance, while two chanters, accompanied by torches, stand up, and, as the performers act their respective parts, repeat the legend by chanting alternately two verses each.

Influenced by common propriety, one is surprised at the perverted taste which could introduce one of the concluding parts into a piece like this;—but in the present case, it seems purposely done for the satisfaction of the pregnant queen. This, however, is delicacy itself compared with objects beheld daily by natives of India from infancy to hoary age, and with "descriptions in books put into the hands of children when learning to read, as if they deliberately intended to lay the basis of a dissolute education."

When engaged in this work, accompanied by Don Nicholas Perera,—whose assistance is gratefully acknowledged,—the Translator repeatedly visited the chief of the Galle tong-tong beaters at Tallapittea, for the purpose of sketching the masks alluded to in this poem. The old man showed chests full of masks of various kinds, and readily produced the ones inquired for. They were of beautiful workmanship, and brilliantly coloured. A few of them were sketched by way of specimen, and accompany the translation. On inquiring after masks used in devil-worship, he disclaimed all concern in such employments.

The structure of the verse, and of Cingalese versification generally, reminds one of Bishop Lowth's remarks on Hebrew poetry. It is disposed into stanzas of four lines, each ending with the same *letter*, but with little regard to rhyme. The words are written without spaces between them, in conformity with native usage in verse and prose. The commencement of the Kōlan Nattannawā in Cingalese characters is given as a specimen. Some stanzas are formed of lines double the length of others. Nothing further in translating is attempted, than to give the sense with as much perspicuity as the idioms of the two languages will admit. A very few lines are omitted for their grossness or obscurity.

The *Drawings* are selected from a collection formed without reference to these poems, or any view of publication. They agree in substance with the descriptions they accompany; but a slight variation in posture or costume does not affect the identity of the personage.

Great attention has been bestowed on the mysteries and other representations of the middle ages; and romances illus-

trative of the period of chivalry are among the most popular of the day, though relating to principles no longer tenable, and customs long since obsolete. It is observed, that though ancient opinions may be revived, an exploded superstition never regains its credit. The Greek and Roman mythology, though embellished with all the beauties of literature, and supported by the influence of government, has fallen to rise no more. An attempt, therefore, to unfold usages of the most extensive influence and pernicious tendency, which by multitudes of our fellow men are still followed with avidity, will be viewed with equal interest and candour by all who have at heart the illumination of the world; and may contribute to the downfall of heathenism, which, according to past example and the voice of prophecy, is destined, when prostrate, to lie in ruins for ever.

Launceston, 30*th June*, 1829.

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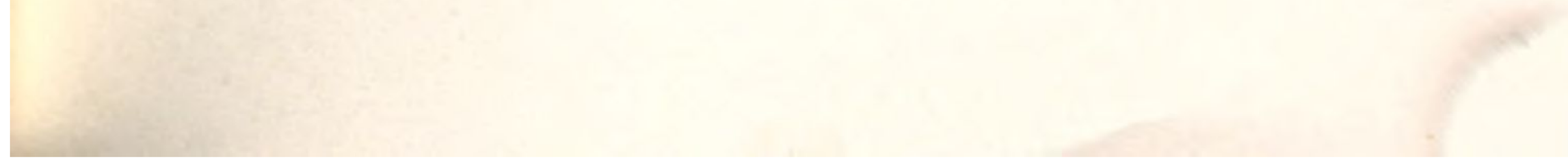
The Goddess Patiniee.

J. Netherclift Esq. from the Ancient Terracotta Found.

Seven Seas by the power of *Riddec*. From the influence he received at three different times, he causeth the people who behold him to be sick; he having previously descended into seven [illegible] purified with lemon-juice, and his person dressed. O thou *Great Black God*, take away the sickness of this person!

11. He was [illegible]



YAKKUN NATTANNAWĀ.

1. TO the supreme *Budha* named *Lowtura*, and to his doctrines and priests, I make obeisance.

2. The greater One is God! The goddesses named *Pattinees* will ever protect us, and all men. By success, the goddess *Pattinee* is equal to the goddess *Omawanganawa*.

3. Her beauty shows her forgiving temper. O blessed goddess *Pattinee*,* forgive us, if thou beholdest any offence in us!

4. In the island of *Black Marble*, beyond the Seven Seas, a golden palace was erected.

5. The Queen that was in the palace, named *Karandoo Bānā*, or the *Fishing Baskets*, conceived; and, ten months after, brought forth a son.

6. Seven months after the birth of the child, they gave it food; and named it, the *Great Black God*.

7. He grew from day to day; he shone like the full moon; and, accompanied by the god *Riddee*, reconnoitred every place.

8. He received power from the god *Riddee*, and came to the world of men, and caused the people of the world to be sick.

9. He received authority from four temples to accept offerings. Through the power of gods he received permission to obtain offerings.

10. He always walks and plays in the midst of the

* See the accompanying plate of the goddess Pattinee.

Seven Seas by the power of *Riddee*. From the influence he received at three different times, he causeth the people who behold him to be sick; he having pleasantly descended into seven lakes, his hair being purified with lemon-juice, and his person decorated. O thou *Great Black God*, take away the sickness of this person!

11. He was conceived in the pure womb of *Karandoo Bānā;* and was born with influence and power after the expiration of ten months. Having discovered a lucky time, they gave him food in the seventh month. From thence the name of this great prince was, the *Great Black God.*

12. He walks and plays with the four queens of the four banks. He seizes men, and terrifies them with devilish fear, causing them to be sick. We have accordingly dressed sweetmeats, and presented them without any mistake in the articles. O thou *Great Black God*, bless and preserve this person!

13. There is no other god besides thee in the midst of the sixteen hundred queens. Thou seizest men, and causest them to be sick by placing them in solitude. We have accordingly prepared sweetmeats, and offered them to thee without any mistake. O thou *Great Black God*, preserve the sick person by cheering him!

14. In the place of water, and the burying-place, having prepared and garnished them by tying five sorts of clusters, and five sorts of flowers, and made five standings, and placed upon them four meat-offerings of five tastes,—make the offering to the *Black Devil* with due consideration.

15. Make four seats in the four corners. In the middle bed, offer beetle-leaves— make the undressed

offerings burn and smell with charcoal, and describe the five persons severally.

16. He received permission from sixteen hundred queens; he has a black turban on his head; he has four arms; a sword in one hand, and a shield on the other. A mask was fastened to his head in order to make sixteen faces, like those of a tiger and deer.

17. Having held a great elephant with his two hands and head, he sucked its blood with his mouth, and covered the whole body with the entrails. He is dressed in black habiliments, having a picture of the black devil for a vestment, and rides on a bullock.

18. His whole body is black, and he rides on a black bullock. The breast also is black, and a demon is in it. In his left-hand is a pool of blood and white food. May the sickness caused by the *Black Prince* be taken away this day!

19. He is dressed with golden chains; he looks always upon this world, observing the manners. He loves the smell of the flowers. Thou *Black Devil*, see the light of the candle this night!

20. Thou continually livest in the temple *Maya*. Thy power exists from a thousand periods. Now hear my supplications! O thou *Black Devil*, come out from the said temple *Maya*.

21. Thou livest continually in the streams and in drains; thou dearly lovest white and clean things. Thou livest in every place by observing. Come thou *Black Devil* out of the lake called *Rellipatan*.

22. Thou hast taken a false form. If he take the bow into his hand, he will shoot and kill. He will also drive away and chastise the devils.—The sickness caused by the good and *Black Prince* he will take away.

23. Thou didst come in that day like a royal mes-

senger, and pretend to sovereignty. Thou didst spring in that day from the rock in the foul water, through the power and by the authority of the *White Prince*.

24. The *Black Female Devil*, who dwells under the rocks and stones of the Black Sea, looks upon this world, and having seen the infants, causes them to be sick. Come thou *Black Female Devil* upon this stage!

25. Make decorations carefully, and tie an arch with plantain-leaves, trees resembling a dressing ornament of the Malabar women. Thou playful *Black Princess*,* take away the sickness which thou hast caused, by accepting the offerings without being ashamed.

26. Thou *female Devil*, who acceptest the offerings at the place where three ways meet, thou causest the people to be sick by looking upon them at the place where four ways join together. Take away the dreadful sickness and grievances which have been so violent. O come now thou great *Black Female Devil* to the performance and offerings!

27. The streets of *Black Sāmy* will appear, and the pools will appear contiguous to the streets. She will come after having played in the water of the seven pools. O thou *Black Sāmy*, take away the sickness thou hast caused!

28. The cloths shine in which she was dressed. The sick person has no [refreshing] sleep by night by reason of dreams. She dresses with chaplets of flowers. Come, thou *giddy-brained Queen!*

29. The cloth is put on with trimming. The hair is tied with a garland. Sugar, jaggery, and the juice of sugar-cane are fully prepared. Why does not *Black Sāmy* come to-day?

* See the accompanying plate of the Black Princely Devil.

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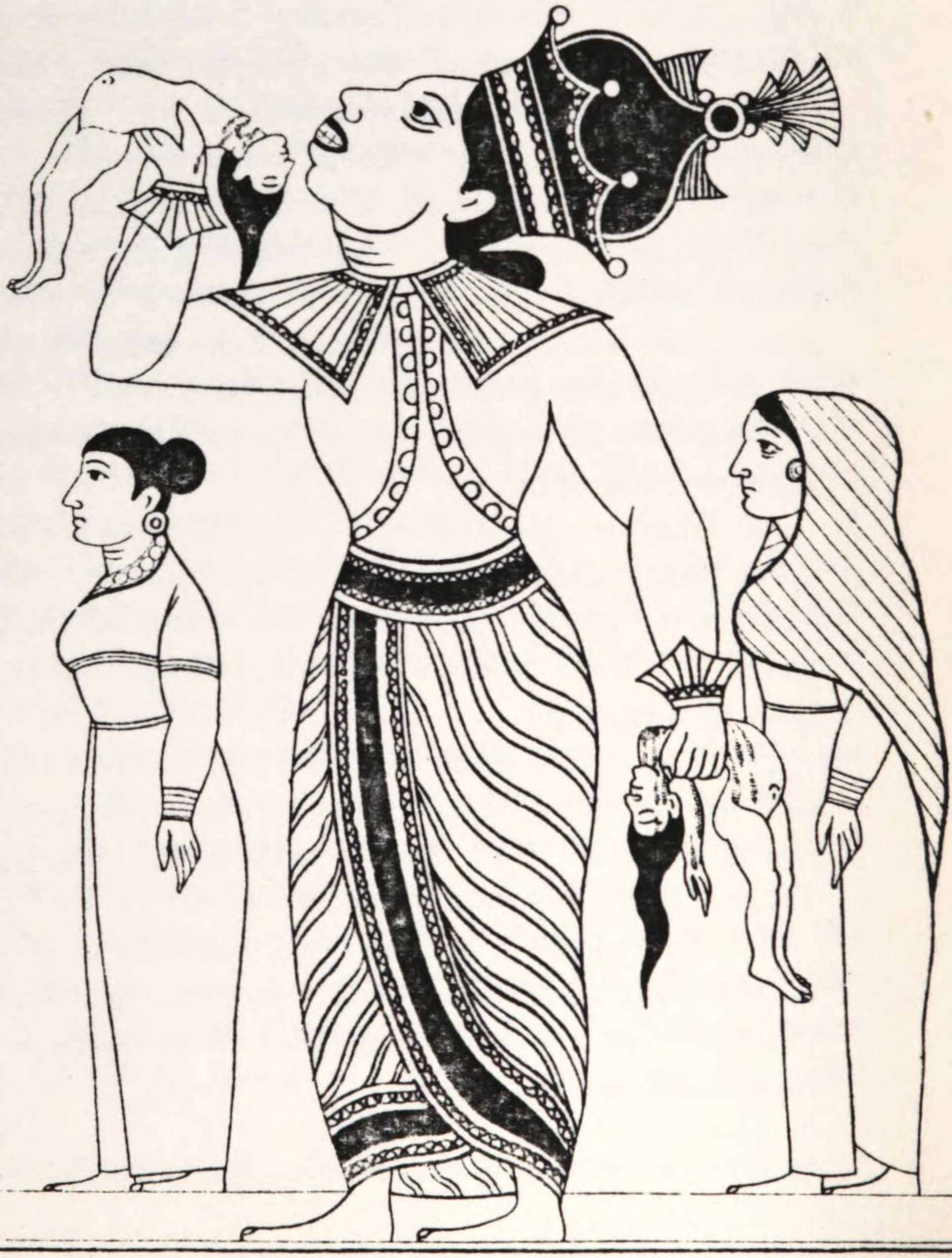
The Black Primary Devil.

Verse 21.



Published with the Assistance given by the Oriental Translation Fund

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The Black Bindy Devil
Grade 2

30. Having previously seen the power of *Budha*, he frightens the people a great way off by looking at them. Come, thou *sanguinary Devil*, through the power of the god *Saman*.

31. *Saman* previously received power from seers and from *Maha Bamboo*. All the devils received power from every god. Come, thou *Devil*,—but you have no permission to touch the neck.

32. As it was said formerly by *Budha* in his doctrine, and as power was given by *Maha Bamboo* over the golden breast, you have power to play on my heart. Come thou to my breast for sanguinary play.

33. The god called *Mangirre* will appear at a distance like a flash of lightning. He has already shown his strength. Come, thou *furious Devil*, who art playing and standing in the air at the height of twenty-eight miles. Come and accept me.

34. He plays in the pool of blood. He loves the blood, and the smell of food made by burning. Accept thou the offerings made with fried fish, and take away the sickness which thou hast caused. O, befriend me, thou *blood-thirsty Devil*.

35. Here are incisions full of blood in my breast. Look upon the fowl in the left-hand—accept the boiled rice or the meat-offering which is on my breast. Come, thou *sanguinary Devil*, I will prepare and give thee the blood on my breast.

36. Thou standest afar off—thou lookest and meditatest. The friends and all the retinue of the devil are gathered together by themselves. Without fear, accept the offerings prepared. Come thou, I will give thee blood by lacerating my throat.

37. Thou standest playing in the shade of the tree called *Dombey*. Take away the sickness which thou hast inflicted on this person. Thou art fond of incense

and fragrant flowers in the evening. Look upon the fowl which is called a two-footed victim.

38. Thou standest constantly in the western corner. Thy hair is curled, and thy teeth project beyond the gum. Accept these offerings which belong to thee, and take away the grievances of this sick person who belongs to me.

39. Thou dwellest in the house, and playest in the laundry. Thou causest the burning colic, and inflation of bowels. Accept the meat-offerings, and the offerings made with reddish boiled rice, and prepared in the shade of the tree *Dombey*.

40. I fast under the tree of flowers, and bathe in a pool. He cried and called out a great deal in the evening, and in the morning. He watches travellers by night in the road. Accept the offerings, thou *violent Devil*, after this manner!

41. Take sandal, flowers, beetle-leaves, flesh of aquatic and land animals, and offer, after preparing a meat-offering, with reddish boiled rice. Lay round about this offering the blood and flesh scented by burning. O, accept the offerings!

42. Thou dwellest in the continent of blood. Thou art satisfied with blood and scented meat-offerings. Come, thou *sanguinary Devil*, at the sixth hour. Come, thou *fierce Devil*, upon this stage, and accept the offerings made to thee!

43. The *ferocious Devil* seems to be coming measuring the ground by the length of his feet, and giving warnings of his approach by throwing stones and sand round about. He looks upon the meat-offering which is kneaded with blood and boiled rice.

44. He stands there and plays in the shade of the tree called *Demby*. He removes the sickness of the person which he caused. He will accept the offerings

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Maha Sāman

or

The Great Sāma-Mud Devil

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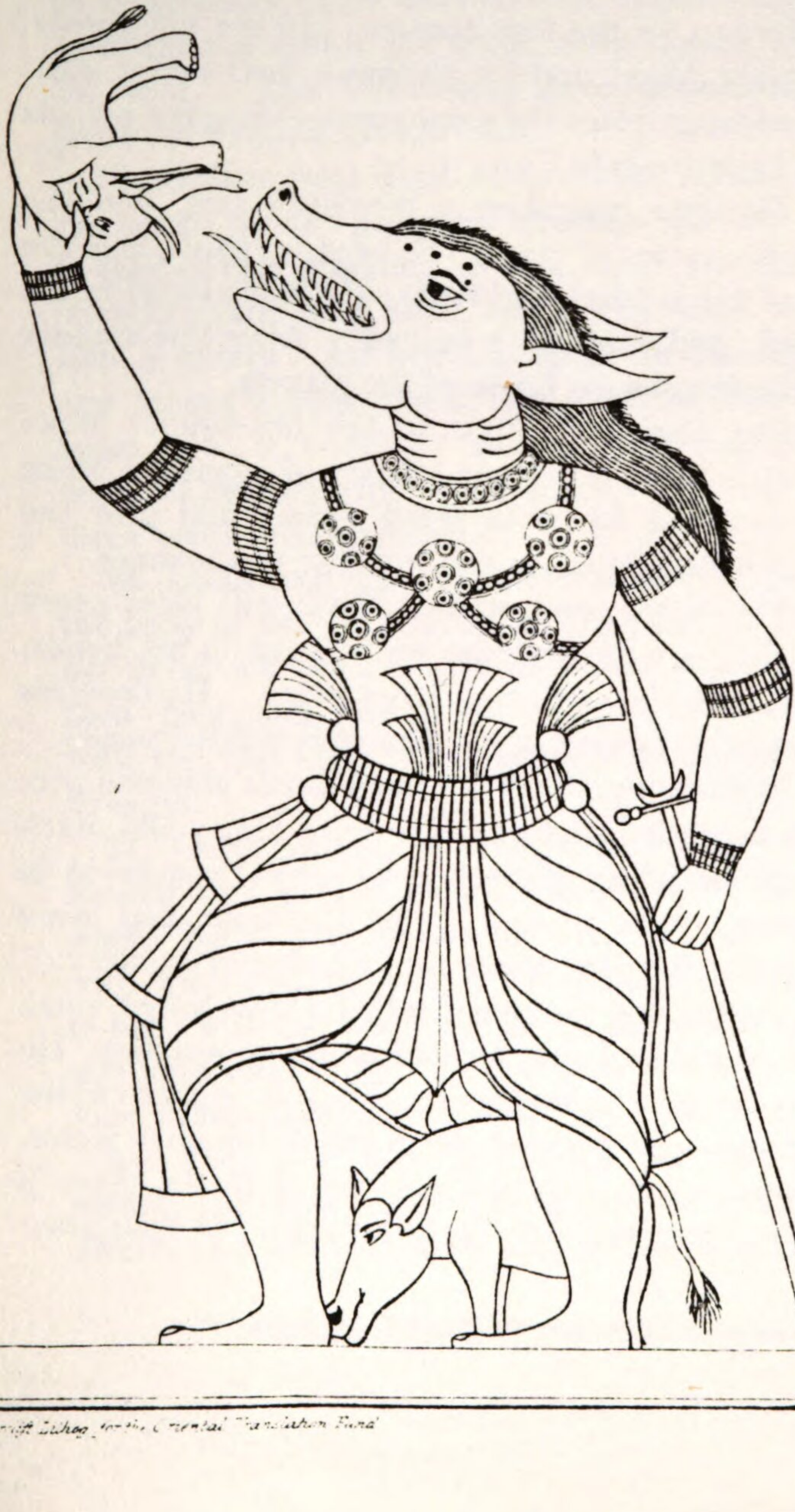
Maha Sohon,

or

The Great Grave-Yard Devil.



Native Sinhalese Translation Pura

prepared with blood, odour, and reddish boiled rice. Prepare these offerings in the shade of the *Demby* tree.

45. Make a female figure of the *planets* with a monkey's face, and its body the colour of gold. Offer four offerings in the four corners. In the left corner, place some blood, and for victims a fowl and a goat. In the evening, place the scene representing the planets on the high ground.

46. The face resembles a monkey's face, and the head is the colour of gold. The head is redish, and the bunch of hair is black and tied. He holds blood in the left-hand, and rides on a builock. After this manner make the sanguinary figure of the planets.

47. Put plenty of blood in the left-hand. Make the right-hand to lay on the effigies of planets. Make a high footstool for it to stand upon; and give the offerings of the ferocious spectre after this manner.

48. The fierce and wanton devil will bless every day. He has a golden rope, and a goad in his hands. He walks for pleasure, and blows flutes. He deceives the people by looking upon them and making noises.

49. In that day, thirty thousand devils obtained permission from the ancient and former king; and much influence for taking pleasure; who were conceived in the womb of the woman called *Peddooma*, and were born in the afternoon of the first Sunday of January.

50. On the day the devil called *Maha-Sohon** came into this world to dwell, he showed many wonders. He fell into the water—the depth of it was eighty cubits, and he swam, and came again out of the said water. According to the preached doctrine of *Budha*, there is not a devil equal to thee in this world. O thou great

* See the accompanying plate of Maha Sohon.

devil *Maha-Sohon*, preserve these sick persons without delay!

51. On the way, as he was going, by supernatural power he made a great noise. He fought with the form of *Wessamoony*,* and wounded his head. The planet *Saturn* saw a wolf in the midst of the forest, and broke his neck. The *Wessamoony* gave permission to the great devil called *Maha-Sohon*.

52. O thou great devil *Maha-Sohon*, take away these sicknesses by accepting the offerings made frequently to thee.—The qualities of this devil are these: He stretches his long chin, and opens wide his mouth like a cavern: he bears a spear in his right-hand, and grasps a great and strong elephant with his left-hand. He is watching and expecting to drink the blood of the elephant in the place where the two and three roads meet together.

53. Influenced by supernatural power, he entered the body of the princess called *Godimbera*. He caused her to be sick with severe trembling sickness. Come thou poor and powerless devil *Maha-Sohon* to fight with me, and leave the princess, if thou hast sufficient strength.

54. On hearing these sayings, he left her, and made himself like a blue cloud, and violently covered his whole body with flames of fire. Furiously staring with his eyes, he said, "Art thou come, blockhead, to fight with me who was born in the world of men? I will take you by the legs, and dash you upon the great rock *Maha-meru*, and quickly bring you to nothing."

55. Thou wast born on Sunday, the first day of the month, and didst receive permission from the *King of Death*, and didst brandish a sword like a plantain-leaf.

* See the accompanying plate of Wessamoony.

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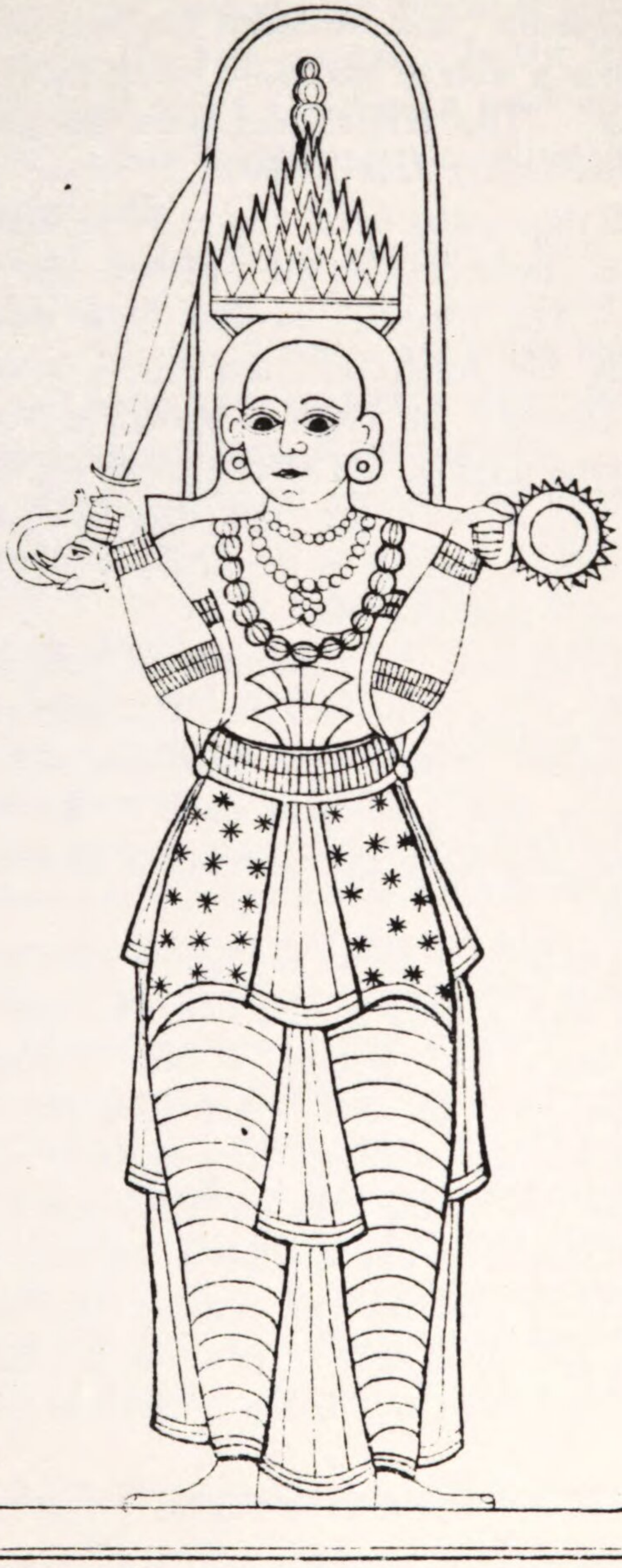
Wessamenny, or

The Devil-ruling God.



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Thou comest down at half-past seven, to accept the offerings made to thee.

56. If the devil *Maha-Sohon* cause the chin-cough, leanness of the body, thirst, madness, and mad babblings, he will come down at half-past seven, and accept the offerings made to him.

57. These are the marks of the devil *Maha-Sohon*: three marks on the head, one mark on the eye-brow and on the temple; three marks on the belly, a shining moon on the thigh, a lighted torch on the head, an offering and a flower on the breast. The chief god of the burying-place will say, May you live long!

58. Make the figure of the *planets* called the emblem of the *great burying-place*, as follows: a spear grasped by the right-hand, an elephant's figure in the left-hand, and in the act of drinking the blood of the elephant by bruising its proboscis.

59. Tip the point of the spear in the hand with blood, pointed towards the elephant's face in the left-hand. These effigies and offerings take and offer in the burying-place,—discerning well the sickness by means of the devil-dancer.

60. Make a figure of the *wolf* with a large breast, full of hairs on the body, and with long teeth separated from each other. The effigy of the *Maha-Sohon* was made formerly so.

61. These are the sicknesses which the great devil causes by living among the tombs: chin-cough, itching of the body, disorders in the bowels; windy complaints, dropsy, leanness of the body, weakness and consumptions.

62. He walks on high upon the lofty stones. He walks on the ground where three ways meet. Therefore go not in the roads by night: if you do so, you must not expect to escape with your life.

63. Make two figures of a goose, one on each side. Make a lion and a dog to stand at the left-leg, bearing four drinking-cups on four paws—and make a moon's image, and put it in the burying-place.

64. Comb the hair, and tie up a large bunch with a black string. Put round the neck a cobra-capelle, and dress him in the garments by making nine folds round the waist. He stands on a rock eating men's flesh. The persons that were possessed with devils are put in the burying-place.

65. Put a corpse at the feet, taking out the intestines through the mouth. The principal thing for this country and for the Cingalese, is the worship of the planets. This custom prevails in the world, and is appointed to mankind as a painful duty. The representation of the planets in the burying-place has been made from the beginning.

66. Make seven sorts of cake of a red colour. Take the flesh of land and aquatic animals, and odoriferous meat-offerings. Put these offerings in a pot, and cover it with a black cloth. Thou devil *Oddy*,* look upon these offerings now, and recognise these signs!

67. Put the land-turtle's shell in a buffalo's horn, and fasten it with the clay used in the blacksmith's forge. The devil *Oddy* is watching at the roads by opening wide his mouth and doing mischief. He stands where three ways meet. Therefore understand, you that perform the ceremony dexterously, that the said enchantments are buried in one of these roads. O thou powerful devil *Oddy*, cure this sickness speedily!

68. Scatter black sand, and offer camphor, sandal, flowers, beetle-leaves, and all sorts of fragrance. Accept the various offerings by looking at the lights of the

* See the accompanying plate of Sooniyan Yakshaya, or Oddy

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Suniyan Yakshaya, or Oddy.

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Sri Kaniyanakeya Payi or Teddy.

candle, and inquiring every where. Take away these sicknesses, namely, swelling, fever, and head-ache. O thou devil *Oddy*, heal this sick person to-day, and bless him!

69. Make offerings with mustard, and two sorts of grain called *telle* and *mun*, and grain burst by parching; also flesh of land and aquatic animals. Prepare and offer the meat-offerings with reddish, green, yellow, black, and white boiled rice, and with cow butter. Tie up two arches with plantain-leaves on both sides, and tie up a black cloth above. Reserve a fowl for a victim for the devil *Oddy*, in order to heal the sickness.

70. The following sicknesses the devil *Oddy* will take away, and confer blessing and preservation, namely, inflammation of the bowels, phlegm, coughing, consumption, asthma, pain in the lungs and gall, pain in the breast, vomiting, and all manner of other diseases, especially such as are attended with loss of appetite.

71. O thou devil *Oddy*, who hast devilish power, take away the following sicknesses, namely, dreadful dreams, appearances by night of bullocks, wolves, and swine; cold, fever, coughing, phlegm, colic, pains of the legs, burning of the whole body, and inflammation of the breast.

72. Make the top like a turret, and prepare racks with the wood called *Ruckattene*. Make two arches at the two sides, and tie up seven logs for the footstools. Offer the five different colours of boiled rice and cakes by putting them into a pan. Thou devil *Oddy*, heal this sickness by looking upon these boiled rice offerings!

73. The goddess called *Thackery*, and the goddess called *Mackery*, are standing to the right-hand. The goddess called *Vame-dooty*, and the goddess called *Kalle-*

raksy, are standing to the left-hand. Accept these offerings in this manner with these four females. O thou powerful devil *Oddy*, heal this sickness immediately!

74. Thou devil *Oddy*, take away the following sicknesses of this person, and preserve and bless him: the phlegm that is brought on by the wind, pains of the body, fearful madness, bad temper, inflammation of the bowels, dreadful appearances, cold, fever, and all manner of diseases.

75. Thou devil *Oddy* dwellest in the desolate temples, and in solitary rest-houses, and art constantly swearing. Thou observest the places where great noises are made, and quarrelings and disputations. Thou art fond of fish, boiled rice, high-seasoned offerings and sandal smell. Thou friend, thou devil *Oddy*, heal this sickness immediately!

76. The boils that were in the whole body are become offensive; and they grow worse from time to time. Repeat incantations, fasten with thorns the fruit called *ahu*, and put it under the mud. Thou devil *Oddy*, preserve the sick person by curing the sickness which affects the body!

77. If thou causest heat, inflammation, swelling, windy complaints, pains in the lungs, phlegm, coughing, violent pains, and grievous sicknesses,—look upon these offerings called the offerings of *Wadigay*, and accept them.

78. Make three eyes, a devil's face, and five hoods on the head, two hoods on the knees, a bell, and an empty pot in the hand. On the belly, on the two ancles, on both arm-pits, and on both shoulders, make devils' faces properly.

79. Two swine's figures on both ears and on the

head—bullocks' figures and devils' figures on the left side. A cobra-capelle is curled round about the two hoofs, and round the waist of the swine. One finger in the left-hand, and three fingers on the right-hand. Keep the figure of the sorcery of *Oddy* till morning.

80. The devil called the *Devil of the Victim* was conceived in the pure womb of the princess, and was born. After seven months were fulfilled, food was given him, and he was called the *Devil of the Victim*. He received permission and influence from the holy god *Mangirre*. O thou *son of the holy princess*, and the *Devil of the Victim*, preserve the sick person ever.

81. By this exceeding great power he sailed, and came in a boat made with plates of gold. Having obtained permission from the *Sun god*, he proclaimed the offerings in the world of men. Having seen the people and entered into their bodies, he frightens them with devilish fear, and causes them to be sick. O thou *Devil of the Victim*, accept these offerings, and deliver the sick!

82. Tie up wooden stakes to the eastward, and offer, in the midst, flowers and beetle-leaves abundantly. After having garnished the place, tie up seven logs for the footstools, and offer boiled rice in the four corners. According as it was said by the preceptors of old,—Sacrifice at the corners, and offer the offerings. O thou *Devil of the Victim*, preserve always by taking away the miserable sicknesses and grievances!

83. He causes fever, head-ache, madness, foolish talking, consumption, conversations about death, and violent shakings of the whole body. Knowing this, the masters of the performances offer the meat-offerings without omitting the customary ceremonies. O thou *Devil of the Victim*, heal the sick and preserve him!

84. He passes and plays in the seven lakes, and,

searching every where, he catches cattle. He causes the people to be sick by looking at them in the three different stages of his madness. The most blessed and holy god *Mangirre* gave him much power and permission. O thou *Devil of the Victim*, gladly receive the offerings, and remove the sickness!

85. He walks round about the sea and looks for apparitions. He walks and plays constantly in the channels, and in the drains where there is a noise of water. He watches and looks upon the people, and causes them to be sick at the place where three roads meet, and where four ways meet. In accepting these offerings, thou *Devil of the Victim*, deliver and preserve the people.

86. The two ears being pricked up—the two eyes gazing—the ten fingers rubbed with blood—the devil called *Garanda*, gazing and jumping, went away.

87. His teeth project beyond the lips—both sides of his chin are glistening. He is like a tender white cocoa-nut leaf in the dike of a field. His chin is long like a rock.

88. The *Mahamooney* gave him a glistening golden crown. The son of *Nimmenome* gave him two possessions. The god *Ganne* gave him a golden bell respectfully. The other gods gave him a drum respectfully.

89. He has a long and black face. He has a man's face, rubbed with blood and oil. He is seizing a fowl with his hand. He always rides on a cat.

90. He makes noises in the enclosures. He causes the head-ache, swelling and diseases in the bowels. In order to chase away the evil of eating boiled rice with milk and cakes, put these offerings in the shadow of a rock.

91. Put on the back about a spoonful of boiled rice.

Offer for scent, sandal, beetle-leaves, and flowers round about. Prepare and garnish a wooden paling round about to the height of the knee. Put these offerings in a northern direction for the god *Imaney*.

92. The devil *Imaney* is cut down. By his tricks he causes sickness. Accept the fowl for a two-footed victim! Receive at this moment the offering called *Sameyan!*

93. He always walks in the enclosed places. He holds a cudgel in his hands. He rides, and his seat is always a cat. Thou devil *Molangarawa*, accept willingly these offerings!

THE PRACTICES OF A CAPUA,

DESCRIBED BY A BUDHIST.

1. All the people of the three worlds, (whom God and *Budha* preserve!) I will honour.
   And after them, I will honour enemies, teachers, and superiors, and father and mother.
   I will describe useless, unauthorized devil-worship, according to my ability:
   May my faculties be preserved, that I may commit no error!

2. I will always honour God in holiness.
   I will honour *Budha*, who confers good fortune on all the people of the world.
   I cannot relate minutely, but I will relate what I know.
   May the highest God, by his blessing, keep me from error!

3. Ignorant of *Budha's* doctrines, and teachers, they follow thievish devils.
   They offer sandal-wood, fragrance, camphor, raisins, all-smelling flowers, and beetle,
   They bow, offer, and dance, according to thirty-one rules.
   Omitting nothing, they set up ornaments, and act as if it were an ordinance.

4. Young girls, and young men, when they get fever, or head-ache,
   Go to the dancer and inquire what occasioned the sickness;
   Then the dancer, counting ten fingers, shakes his head, and looks fierce:
   [Saying,] Though it be a misfortune, I will effect a recovery with one thread.

5. [*Applicant.*] I will truly speak. Hear me, my *uncle.*
   Though we inhabit our house, it is haunted by a great many ghosts:
   We know not if this be a misfortune, or an infliction of devils;
   But if you visit the sick person, then she will recover.

6. [*Capua.*] I never defrauded, because I never wanted in my life.
   You may incant, and prepare medicine, and yet kill the sick person.
   I will make her a little better, if you attend to what I say.
   Tuesday morning is an unpropitious time; I will come in the evening without fail.

7. [*Applicant.*] Now is the time—now is the opportunity to come. I have left work in the field;
   I came, though I have been four months working exposed to the sun.
   Yesterday, the sick person said, I will go if I creep along—
   I entreat you to accompany me. If not, I cannot escape.

9. The dancer comes to the sick man's house, and sits on the high seat;
He peeps into the room like a monkey, and looks up and down;
And says, I will endeavour to restore her to health. The dancer takes a thread,
And whispering and menacing, ties seven knots in it, and, after rubbing it with saffron, ties it on the sick person's head.

10. You may come [he says], and tell me whether or not she is better.
The men afterwards go to the dancer, and report that she is now very ill.
Since she is not better [says the *Capua*], it is evidently a great devil's sickness;
And it cannot be cured without performing the devil's dance.

10. [*Applicant.*] Though we do not show it, we are very poor.
[*Capua.*] Do not think about your poverty; but make the expiation
According to your ability, by taking three bags of paddy, and some money for the offering,
In order to live long like the *bo* and *iron-tree*, for so do they that offer thus.

11. If you attend to what I say, the sick person will recover.
If not, do as you please, and people will laugh at you.
If you do not attend to me now, you must not blame me hereafter:
So you must call a person directly who likes you, and dance away this devil.

12. [*Applicant.*] Though we brought many persons here, there is no one to help us.
From our birth to this day, you only know whether we are well or ill.
They are dancing [in honour of] devils, and drinking spirits, and don't mind us.
Your presence is worth a thousand of theirs.

13. If she gets a little better [replies the *Capua*], I will do my utmost.
Capuas say many things, but I will not deceive as they do.
I will return again, and act as may then be necessary.
Many things may be done in a devil-sickness, and some of them I know.

14. Servant of the sick person, you must not be angry:
If she be not better with that thread, an offering must be made to devils;
And if you do not prepare as you ought, the thread will be of no use.
The sick person becomes worse than before.

15. The sick person's servant goes to the devil-dancer's, and cries as he speaks.
Then the devil-dancer is glad and laughs.
He hears the servant say, It is difficult to effect this recovery;
And replies, I shall try all I can, but if the thread on the hand have done no good.
I cannot tell whether or not she will recover.

16. I cannot ascertain yet what devil's sickness this is;
I cannot ascertain exactly if it result from necromancy, or what.
If it be a devil-sickness, she will not be allowed to die;
But if it be a misfortune, no one can effect a recovery.

17. Wash the sick person's head, put on her a clean cloth, and clean her room.
The sick person and her relatives call the dancer and tong-tong beater in the evening.
They sit on the high seat, and partake of the best victuals;
And are besought to recover the sick person.

18. Whereupon the sick person and others, hearing what the dancer says,
Give all things according to rule, omitting nothing.
The dancer saying meantime, She will recover, but not yet.
[They say], My Uncle, Try to cure the head-ache and fever.

19. [*Capua.*] If the recovery be not effected, you will be sorry, but must not blame me.
Then the dancer rises from the place where he sat, takes the fan, and inquires what the sickness is.
[And says] Get fifty-six sticks, and twelve bunches of cocoa-tree leaves, and three areka-tree flowers, and nine limes.
You must employ a good servant to attend to this without fail.

20. I will direct you in order, so attend to what I say.
Get cocoa-nut flowers, red flowers, rosin; and take the charcoal pot,
Oil, and cocoa-nuts, and beetle-leaves, saffron-water, and a new water-pot.
Of these articles you must procure too much rather than too little.

21. By dancing and sacrificing, I will ascertain what devil has made this sickness.
By giving rosin and rice to the devils, I will remove the complaint.
Sandal fragrance, camphor, and three measures of rosin, will be necessary.
A place must be prepared in the yard to offer these things one by one to the devils.

22. The people now offer to devils as if it were a regular usage.
They make two places, and put clean cloth above, about, and on the floor;
Take the old fans, and make the offering; fire the rosin near the sick person's face,
And make the offerings according to the thirty-one versified rules.

23. [*Capua.*] Take to the place seven bags of paddy, not less than one rix-dollar, and one hundred and thirty-seven cocoa-nuts.
If you give this without fail, you will be always fortunate.
The former custom was to offer pounded rice,
But I offer unpounded rice, this being the custom now in all places.

24. First eat the clean fine rice, and get ready for the dance;
And beat the first tong-tong to the thirty-one versified rules without mistake [the *Capua* chanting them].
He flies like lightning to the spot, and begins to dance like a mad dog.
The sick person beholding the dance, bows down her head.

25. Through the thirty hours [or the whole night] they proceed according to the thirty-one rules,
Performing the music, and holding the banners;
Singing, fiddling, and winnowing;
And asking the favour to live from one hundred and twenty years to two hundred and forty.

26. It was not the custom formerly, but he dances for twenty hours in a white cloth dress.
He has an old piece of red cloth on him, and a red hat on his head;
He makes a noise like jackalls when they associate to drink dregs of fermented liquor;
And sleeps in the yard when the devil which seems in him permits him.

27. He dances the fire-devil with rosin and sandal fragrance;
He comes like an arrow—barking like a dog;
On his coming and jumping, two persons hold him.
The dancer observing the offering, asks the sick person if it shall be so? who answers, Yes.

28. Then the *Capua* puts his two hands on the shoulders of those who hold him,
And, like a chief of the country, boldly looks about.
Then the servant inquires of the dancer what appears in the fan?
When he falsely answers, By this dancing the sick person will be half-recovered.

29. Though the recovery should not be effected by this dance,
And though the sick person should not recover by reason of your belief of the falsehoods of other people,
Yet if I dance the *Samayan* the sick person will recover, and you will know whether I speak truly or falsely.
Yea—I will perfectly recover the sick person, if I dance the *Samayan*.

30. As a dog runs after something, the devil-dancer runs to the place offering to devils—
Crying out like a jackall, uttering falsehoods, and trembling all over;
And thus by falsehood deceiving the sick person.
[The *dancer* says,] The sick person will recover by means of the *Samayan* dance, and you will cast no reflections on me.

31. I know the good and evil of my life, but will tell neither.
Deceivers are always telling lies—cheating the people, and living by cheating.
Now I see the devil *Samayan* making the person sick. The sickness is occasioned by no other devil.
Let me tell you what apparitions I saw. Then do as you please.

32. [*Applicant.*] Hear me, Uncle, without jesting.
Who that knows our poverty will help us, except yourself?
Whatever others do, you are the person who knows the dance suited to this person.
We will hear what you say, and request you to dance the *Samayan* yourself.

33. What shall we provide for that purpose?
[*Capua*] There are many dancers; and if you ask them, I will not tell;
But if you bring without fail what I direct,
I will undertake to save her life.

34. Ye three servants, can I trust you?
Get tree water, stone water, and lake water.

Get three large red cocks to offer,
And all evil apprehensions and devil's disease will be removed.

35. Take water from [the cavities of] the iron-tree ;
Take water from a brick-kiln, and a place where clothes are washed ;
Take water from a place haunted by devils, and from a blacksmith's trough ;
The devil's disease will be removed without delay, and to a distance. To this the dancer swears.

36. A pumpkin and a medicinal weed,
A pine-apple, some other seeds, and limes ;
Flowers, small king's cocoa-nuts, and red spinage :
Gather all these things, omitting nothing.

37. Get a plantain-tree, and a date-tree, some more weeds,
Sweet potatos, and some other vegetables ;
Mustard and palm-seeds, fish, and flesh of land animals, fried even to scorching.
Keep these things, one by one, in a prepared place.

38. Bring the eight new earthen pots, and put them in eight places.
Eight bundles of beetle, and some money for the offering. Put in the earthen pot,
Eight measures of rice, and eight cocoa-nuts. Take clay lamps,
And eight measures of rice, and thus prepare the place for the devils.

39. The place is adorned with flowers and white cloths.
Then the sick person is invited to the place, and there set down,
As if the Capua could impart good without evil.
He asks for a bill-hook, a small knife, and a nut-cutter to cut off the sickness.

40. [*Capua.*] If you bring the necessary things to the place,
I will attend to the rules without mistake, and relate what I saw.
I will cure the disease by offering the rice and money,
And if not, the illness is a misfortune.

41. From head to heel the sick person is covered with weeds.
As in climbing a tree they shake a bunch of leaves,
The disease is swept out by the mango twig.
Then the dancer swears that all the violence of the disease is off.

42. In the morning the dancer lies down in the yard
Covered with a cloth. There lies a bill-hook, a cock, and a golden *fanam*.
The dancer says with a loud voice,
All the weeds on the sick person's neck and feet are false charms!

43. The things are procured by three servants. [*Capua.*] They have gathered all things
By my order, and must dance the devil accordingly.
The *Samayan's* disease is gone off ;
Now give more offerings to the devil for long life.

11. You are a dunce. Inquire of me.
You must not acquaint the other dancers with my anger.
The remaining illness I will remove very soon.
Do not trouble yourself about your property, but soon make the offering.

15. [*Applicant.*] Very good! But hear me, my Uncle.
The sick person says she cannot suffer the pain and ache:
She troubles me, therefore do not go home.
What shall I gather, to offer the sacrifice of *Pedāni*?

NOTES.

Page 1. No. 6.—The natives usually wean their children at the age of seven months, and on that occasion have a feast, and give the infant a name. On asking a child's name, they will say, it has none, *not having eaten rice*. The natives, besides titles appropriate to their respective castes, give their children singular names. Of both an interesting collection has been made, which with a curious series of names of places may hereafter be submitted to the public. C.

Page 1. No. 9.—This passage merits particular notice, because it marks the line between the Budhist doctrine and the Demonolatry of the Cingalese: "*He* (the god or *demon Riddee*) *received authority from four temples to accept offerings.*" The Budha Guadma being unable to subdue or convert the natives from their predilection to devil-worship, (a fact admitted in all the ancient histories, and testified by its continuance to the present day,) he therefore skilfully neutralized its opposition by admitting the four Pattinee deities or devils, and their four temples or dewales, to a species of co-partnership; but hoped to lessen, if not extinguish, its influence by declaring the deities or devils to be enemies of man, and also by strictly forbidding their followers from any acts of worship, and restraining them solely to the making of offerings.—See Budhism Illustrated, 49, 52, 114.

Page 2. No. 10.—*In the midst of the Seven Seas.* These seas are the region of the Pattinee deities, being within the seven rows of rocks of the Chrackravatte: they are the seas encircling the centre Maha-meru stone, and forming the atmospheric region of the air, which covers the earth as a dome, the seat of the stars and planets, and the abode of the inferior gods of the woods, trees, and rivers, under the various titles of Yakseya or giants, the Goroloo or fatidical birds, the Naga or snake-enchanters. See Plate xxi. pp. 46, 73. Budhism Illustrated.—*In the midst of Seven Lakes.* These are also placed in the same region, and the Budhist doctrine deduces from them the rise of the five great rivers, the Airivati, or elephant river of Ava, the Ganga, the Irtish, the Oxus or Jihon, and the Yang-tse-Kyang, the largest river of China. Budhism Illustrated, page 45.—Bathing the person and purifying the hair with lemon-juice before dressing and decorating, is in exact conformity with native practice.—*O thou great black god, take away the sickness of this person!* V. 14. *The black devil.* This personage is depicted in plate 41, and described in page 132. "The great black devil, who is one of the foreign demons, has the boon of 16,000 queens. His figure is to be made of mud, having a cap on his head, four hands holding two swords, a shield, and a pointed iron; besides which, four buffaloes are to be made round about him, and on his head, breast, and belly, sixteen heads of tigers: a cobra-capelle twisting round his waist, and also having on his crown a cobra ca-

pelle. This demon inflicts diseases upon women and children only; for the recovery of such diseases, devil-dancing is to be performed, and offerings and sacrifices prepared."

Page 3. No. 20.—*Thy power exists from a thousand periods.* This refers to a very important co-incident portion of the Budhist doctrine with the celebrated Bacchic and Dionysiac orgies or rites of antiquity, namely the thousand years of inebriation of the gods at the festival of Sekkraia, the regent god of the sun. See Asiat. Res. vi. 207. and Illustrations, 78.

Page 5. No. 31.—*Saman previously received power from Seers and from Maha Bamboo.* The Budhist doctrine declares that Guadma, coming to Ceylon, hovered in the air, and produced a thick darkness over the whole earth, &c. He then gave to Saman Dewa power and the charge over Ceylon with a handful of his hair, &c.—Budhism Illustrated, 113.

Page 7. No. 50.—The picture of *Maha Sohon* in the History of Budhism, plate 10, agrees in substance with the description in the poem. This figure the translator once saw in clay in a cocoa-nut garden near Matura, on the same frame with a female in the human form, which a native present said was *Maha Sohon's* wife!—The ceremonies could not have been long concluded. Lamps had been placed all round the frame of split bamboo, and by night the spectacle must have been dreadfully imposing. C.

Page 8. No. 51.—*He fought with the form of Wessamoony, and wounded his head.* The obedient demons obey their chief Wirve-wenne, and make war against the enemy of Sekkraia. The wars between the Assuras and Wesse-warty Raju (the same being as Wessamoony) form the subjects of many Budhist writings. For many particulars, see Budhism Illustrated, 59, 60, 63, 65, 69, 70, 114.

Page 10. No. 63.—*Bearing four drinking-cups on four paws.* The drinking-cups or bona patrya of the Budha are interwoven intimately with his rites and doctrine: the birth of each Budha is expressed in the sacred books by the term that he was received in a cup or golden vessel or seine held by the god Maha Brahma: he also completes his various ceremonies for accomplishing his initiatory steps, and is recognised as the Budha, when he throws his golden cup into the sacred stream Kasi, and it floats upwards to the Hemavunta mountains, where it awakens the king of the Yakseya or giants from a slumber of a thousand years, by its ringing against the rock of his cave. The doctrine expresses that this event, also the appearance of the lion Chilarasi, the subject of a succeeding note, only occurs on the appearance of a Budha on earth. The particular veneration and application of the figure of four by the Budhist doctrine deserves some remark: there are four Pattinees, that is demons or devils, and their forms appear to class them as representatives of the four elements, the earth, the hades, the water, the sky, they being giants; devils which inhabit the abyss; snakes inhabiting the Sancha *Neritta*, page 70; and gigantic birds, the air. They have also four heavenly guardians for the universe; four rulers for the day; also four superior deities over the Dewa Loka, above whom are the Maha Braghma dewa and the Budha. They have four great hells or api; four great rivers flowing through four symbolical heads, and four sides or cardinal points of the universe,

known by the colours of the four guardian deities, Dirtheraach Shetheire, god of the east, Wiroedi of the west, Wirve pakshe the north, Wirve wenne the south. These, being distinguished as of white or silver, red or ruby, blue or the ether, black or the Asura regions, inhabit the first Dewa Loka Tjaturun. An application of these remarks will supply a curious example of the figurative style of their writings, and the necessity of illustrating them by a careful examination of their import. A passage of the Mahavansi relates thus the first appearance of falsehood into the world: after rehearsing a state of innocence, longevity, and happiness, such as the golden age of the poets, it proceeds thus: "King Chateyanam resolved to appoint the Brahmin Cora-kambakanam-Camoona to the situation of the king's supreme adviser, who deceived him by a falsehood as being superior to the king's adviser Capilanam-pura-hitayaii; which being spread throughout the realm, the inhabitants crowded from every part, saying, 'We will see this day *what falsehood is*, whether it is white, black, red, or blue.' On this occasion the seer Capilanam-maha-Iuhan interfered to prevent the king's resolution; but it was in vain, so the falsehood came into the world, *and the king and his city were taken in* (*swallowed up*) *by the earth*:" Mahavansi. Now the real import of this passage is, that not knowing falsehood, and considering it a gift from one of these heavenly guardians, they should know from which of the four guardian gods it came, by its resembling his celestial colour, &c. See Illustrations, page 55, plate 6.

Page 10. No. 67. *The devil Oddy is watching at the roads . . . . where three ways meet.* This demon appears in plate No. 39, with the name Sooniyan. The following is a description of him in the History. "Huniyan-yakseya demon was originally called Oddy-yakseya. He has the power of transforming himself into three different shapes; namely, Huniyan-y, Oddisa (Plate 43), and Sanny-y. When one person does an injury to another through this demon by means of magic, the demon takes the shape of Huniyan-y, and the disease which he inflicts under that shape is called in Cingalese, Huniyan Dosa. When he inflicts the disease called Sanniyah upon mankind, he takes the shape called Sanny-y. His dress is formed of twenty-eight cobra-capelles, who are twisting round his body; his eyes are blue, his body is of a gold colour; he has a fierce face, and is mounted on a horse, having about him a pot of fire. He has on his head twenty heads of cobra-capelles, holding in his hands a set of beads called in Cingalese, Laccawella, and a book.—This is a most fierce and cruel demon, through whom dangerous diseases are inflicted on mankind by magic, such as swelling and stiffness of the joints; crookedness in the mouth, legs, and arms, burning and pain in the body. This kind of Huniyan, or evils, are to be cured by means of magic, and by making offerings and sacrifices."

The reader may compare with advantage the case of the queen mentioned in verse 5, with pages 124 and 125 of the History. The queen, it seems, is the centre figure in plate 38, or the 10th of the Bali, which "refers to the intercalary period, and to those who may be born during the complementary days, whereby they are deprived of the necessary sign for the asterism." But see the article and the excellent remarks with which it concludes. C.

Page 11. No. 73.—*Thackery and Mackery.* Mackery is the fish god or Capricorn of the Zodiac, the same cognate deity as the Oannes or fish god of the Chaldees, and the Dagon of Phenicia. It forms the centre figure of plate 31, as ruling the Bali, and the writer most probably infers that it was deemed astrologically the ascendant sign of the incantation.

Page 12. No. 78.—Compare the mask described with the centre figure of Usali, plate 35. These plates of the Usali present such striking points of co-incidence with the dramatis personæ of the Yakkun Nattanawā, as proves their identity of character. The elucidation of these points of heathenism is yet indeed in its infancy; but if ever any clear insight be attained into the earlier ages of pagan apostacy, it must be acquired through a patient and inductive analysis, step by step, of these minute and seemingly common and insignificant practices. These are as light planks floating at random on the ocean—the relics of the shipwreck which has ingulphed the vessel; and they often retain some slight token or mark whereby the original fabric may be conjectured.

Page 13. No. 81.—*Permission from the Sun god.* It deserves notice, that nine of the ten established Bali, or formulæ of the planetary worship, are presided over by the Sun god or Irru, with his distinguishing symbol of the white horse; for the legend of which see Faber's Pagan Idolatry, vol. ii. p. 427.

Page 16. No. 1.—*All the people of the three worlds.* These three worlds have different titles in the doctrine: they are sometimes termed Kame Lowa, Rupa Lowa, Arupa Lowa; *the Kame* designating the world of mankind, of material substances; *the Rupa Lowa*, the heavens of visible gods; gods with bodies, but possessing and exercising the power of assuming any form at will; *the Arupa*, invisible or immaterial beings, (from *a* privative, and *rupa*, figure, or form) the Budhist and others passed into Nirwana: but these three worlds in Budhist doctrine are also called *the Brahma Loka, the Dewa Loka*, and the *Manoespe Loka;* that is, the heavens of the Brachmas, the heavens of the Dewa gods, the world of mankind. These regions are described at length in the Illustrations of Budhism, p. 67.

Page 16. No. 4.—*Yakka dura* is one who dances in honour of devils, makes amulets, and professes necromancy. A *Capua* acts the part of a devil's priest, though, according to some, the word means a priest of the Hindoo deities. C.

Page 16. No. 5.—By *misfortune* is to be understood, in many cases, ill-luck in this life from bad behaviour in a former transmigration, which seems the meaning of the word here, and in other parts of this description. C.

Page 17. No. 10.—*The Bo and Iron tree.* The subject of trees is made a very prominent portion of Budhist doctrine, for whenever the gods are represented as gratified by any act of piety, the heavenly trees shower down gold and flowers, &c. on earth; all the prominent actions of the Budha, namely his assumption of the Budhaship, &c. is declared to take place under a tree, thenceforth consecrated to his service; Sekkraia, the god who governs the world and examines into the actions of men, takes his cognizance from a magical balance *placed underneath the celestial tree;* he also celebrates a festival every thousand years by partaking with all his gods of the fruit of *an immortal tree*, which lasts the whole kalpa, and the fruit whereof inebriates the gods, and produces drunken orgies of long continuance, the real prototype of the Bacchic and Dionysiac festivals of antiquity, and which we still perpetuate in May-day. See Note, page 63. Illustrations of Budhism. Thus also the gods of the Dewa Loka, and every region, even the rebel Asuras in the subterranean abyss, claim and have a *heavenly tree*, that is, which lasts for the whole term of the actual universe or period

being in progress. Every Budha consecrates to his worship *the tree against which he reclines* when he assumes the nature of Budhu. Thus Guadma reclined against or chose the *Bo* or *Ficus Indicus*; and the doctrine declares that Maitri, the future Budha, will select *the Iron* or demby tree. And it is in reference to this selection that these two trees are here named. The allusion to trees of heavenly growth and paradisiacal beauty and odour breathes in every page of the Budhist imagery.

Page 18. No. 19.—Flowers, ashes, and rosin, are put on the winnowing-fan, and offered to devils. Then the Capua inquires what devil has occasioned the sickness, and pretends to divine while looking on the fan. C.

It is with pleasure that the Translator acknowledges his obligations to Mr. Upham's kindness for his invaluable Letter on the Origin of Masks, prefixed to the following drama, and for nearly all the notes by which these poems are illustrated. For those marked C. the translator is answerable. The following abstract of the general doctrine, with which he has also been favoured by that gentleman, is highly valuable: and could only have been produced by one deeply read in Oriental lore:

"The link by which Budhism connects itself with the Demonolatry, is the admission of the Demons, Great Birds, Yakseya, or Giants, and Tigers, to be gods of the Juganderi, or the atmospheric region, where they are invested with precisely the same powers over the elements and transformation of forms as are exhibited by the enchanters and evil spirits of Arabian fictions. They are represented as subject to Samana Dewa, a Pattinee deity, who resides on Adam's Peak, and exercises a delegated authority received from the god Sekkraia, to whom the Budha Guadma at his death gave Ceylon in charge."—See note, page 114. History of Budhism.

To show the precise co-incidence and intercourse in Budhism and Capuism, the following extract from the History of Budhism is given, p. 42.

"The four Pattinee gods are:

The Pattinee.

Samana Dewa, who reigns on Adam's Peak and governs the whole class of genii, &c. entitled the Koombandeo, or inferior gods.

Kande Kumara, who is worshipped at Katregam.

Wicbesenne, the god of power at the temple of Calany.

(N.B. All these gods are also demons, and their figures are given in the plates.)

In illustration of the rank and importance which these agents, or inferior gods, hold in the opinion of the votaries of the Budha, we subjoin the following ceremonial, at the interment of the late king of Siam, wherein these deities were the chief characters exhibited.

The funeral of the late king of Siam took place on the 23rd of April, 1825, and among the crowded procession were introduced the following representations of the divine inhabitants of the Budhist aerial and celestial regions.

Two figures of elephants on a sledge or carriage with low wheels.		These are all the masks of the gods of the Juganderi, the Koombandeo, and also are demons.
——— horses	similar.	
Four——— large monkeys, two and two.		
——— eagles	ditto	
——— cocks	ditto	
——— giants	ditto	
——— lions of immense size, ditto		

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These were followed by the figures of a variety of other indescribable beasts and birds, two and two, *and each figure bore its supply of dresses for the priests.*

Eight hundred men dressed in white with white caps or helmets—these represented celestial messengers."

The reader may consult to great advantage, the History and Doctrine of Budhism from page 113 to 115, for a very interesting account of Capuism, as practised by Budhists. Likewise the whole of the 11th Chapter on The Demons,, with the plates. C.

book on masks, says, that the tragic masks of all the actors *had a gigantic air*, from the enormous size of their masks, robes, and other parts of dress, which, according to Pausanias, arose from an impression, or rather tradition, that all the heroes of antiquity were giants, Cyclopes, and beings of more than natural bulk. This idea is perfectly in accordance with the Buddhist doctrine of the Buddha, and his statues are frequently of the most enormous dimensions; and all the deities of the Hindoo mythology are giants, and of high celebrity, snakes, &c.

Clemens Alexandrinus mentions the existence in his time of the poems of Orpheus and of Linus. We have no traces of the Orphic measures, but, singular to say, the strains of Linus are found in an Egyptian fragment of the first and finest of Pindar's Pythian odes, and are described by Plutarch as a dirge of extreme antiquity. It is not improbable that the origin of musical modes as used in the Greek drama; but through your little drama I cannot but hope that some useful debate may arise upon the subject. I had hastily thrown together the few suggestions that arose from a rapid perusal of the drama, intending to thoroughly sift them out and complete the investigation; but a very serious illness instantly followed, and has left me in a state of weakness which for the present interdicts the slightest literary exertion. Under these circumstances the public must excuse the hasty publication of a letter which was never intended for the press.

A LETTER

FROM

EDWARD UPHAM, ESQ.

TO THE

REV. JOHN CALLAWAY,

ON THE ORIGIN OF MASKS.

MY DEAR SIR,

THE perusal of your manuscript of the Kōlan Nattannawa has given me the highest gratification, as it seems to supply a key to the feelings of the natives on the subject of the demonolatry of Ceylon, to which we are strangers; for these minute traits and observances often go further to explain the past than all the records of the written page.

No subject has called forth more discussion than the origin of ancient masks as used in the theatric exhibitions of the Greek drama; but through your little dramas I cannot but hope that some useful hints may arise upon the subject. I had hastily thrown together the few suggestions that arose from a rapid perusal of the drama, meaning to thoroughly sift them out and complete the investigation; but a very serious illness instantly followed, and has left me in a state of weakness which for the present interdicts the slightest literary exertion. Under these circumstances I can only offer you these remarks as hints for notice, not as proofs or even as assertions, for I will not vouch for the accuracy of my quotations.

Pollux, in the eighteenth and nineteenth chapters of his fourth

book on masks, says, that the tragic masks of all the actors *had a gigantic air*, from the enormous size of their masks, robes, and other parts of dress; which, according to Philostratus, arose from an impression, or rather tradition, that all the heroes of antiquity were giants, Cyclopes, and beings of preternatural bulk. This idea is perfectly in unison with the Bauā or doctrine of the Budha, and his statues are frequently of the most enormous dimensions; and all the deities of the Metempsychosis are giants, prodigious birds, like the fictitious roc of Arabian celebrity, snakes, &c.

Clemens Alexandrinus asserts that masks are mentioned in the poems of Orpheus and of Linus. We have no traces of the Orphic measures, but, singular to say, the strains of Linus are found in an Egyptian fragment of the Isis and Osiris of Plutarch; *and these numbers are declared to have been brought to Egypt from the East.* We will therefore endeavour to collect into one point the various notices which appear so evidently to connect these interesting fragments with the East; for the kindred tenets of Egypt, India, and Greece, link together data of peculiar interest, which infer most strongly the unity of character between the Egyptian deity Osiris, and Maneros the Indian Cupid, with Orpheus:

> Chaos, of all the origin, gave birth
> First to her offspring the wide-bosom'd earth.
> The abodes of hell from the same fountain rise,
> A gloomy land that subterranean lies;
> And hence does Love his ancient lineage trace,
> Excelling fair of all the immortal race.
>
> HESIOD'S THEOGONY.

"Chaos existed first, and Night and black Erebus, and spacious Tartarus. And there was neither air, nor earth, nor heaven. Then night, clothed in sable plumage, in the boundless bosom of Erebus first brought forth an egg spontaneously

conceived, from which, in the revolution of ages, sprung the beautiful Eros or Love, resplendent with golden pinions, swift as the whirlwinds." Thus also in the Orphic Hymns, "Phanes is described as being born by Erebus and Chaos, from an egg, and with beautiful wings, and is the same personage as Love or Eros."—Birds of Aristophanes.

In the consideration of this personage as an allegory, we perceive his manifold distinction from the urchin described as the son of Venus, the deadly archer Cupid; for in this ancient fragment Eros appears as the great father of our race after the deluge, or chaos and darkness, emerging from the ark or egg, its constant symbol, into the light of day, and begetting our race; and the same fragments declare the race of mortals to have proceeded from Eros.

Of the same mystical Eros, but referring to the conjunctive character of interment, mourning and death, identified with his entrance into and confinement in the Ark, are the following narratives of Herodotus and Plutarch.

"Among other customs, *the Egyptians sing the song of Linus as it is sung by the Phœnicians, Cyprians, &c.* I confess my surprise whence the Egyptians had this knowledge of Linus, because they seem to have celebrated him from time immemorial. The *Egyptians call him Maneros*, and say 'he was the only son of the first of their kings.'" Herodotus, Euterpe.

To this song Plutarch refers, but as connecting Osiris with it; for he justly observes that the sacred dirge or lamentation which they make over Osiris, is, "bewailing him who was born on the right side of the world, and who perished on the left:" Isis and Osiris, page 42; clearly alluding to the idea of his having seen two worlds, the one previously to the entrance into the ark, or the right; the other, the post-diluvian world, of which he became the head and father. Hesiod also, alluding to the doctrine of two principles, has it in view, when he supposes

Chaos and Earth, and Tartarus and Love, (or Eros,) to be the origin or first elements of all things: if we substitute Isis in the place of the Earth, Osiris for Love (or Eros), and Typhon for Tartarus, we have the precisely similar delineations. Thus Maneros, or the Egyptian Isis and Osiris, Cupid, page 79, appears as Osiris, compelled by the diluvian Typhon to enter the ark, whereby he became the god of death; and as in the Orphic hymn he is represented having the keys of the universe, and alike presiding over the sea, and air, and earth, having equal power in Hades, he is deemed to be a double divinity. Maneros being equivalent to *Eros the Menú*, we find that the lamentation of the Egyptian women over Maneros, is precisely the commemorative strains of the death of the Indian Cupid previously to his enclosure in an ark, and being set afloat on the ocean, when thus lamented by his consort Rheti, in the sweetest measures of Sanscrit, bearing the name of Rheti's dirge,—Asiat. Res. vol. 3. page 187. And these strains have alike been made the matter of the universal rites of the Pagan world in the fictions of Osiris, of Adonis or Thammuz, Attis and Dionusus.

Thus we find, throughout the East, traces of the last song of Orpheus, and the burden of it, manifestly referable to the Sanscrit measures, which closely bind in a connective link Greece, Egypt, and the East, in the important doctrine of their celebrated mysteries. These views may help us in the precise subject of this letter, namely, that of the masks so commonly exhibited in the mysteries as well as in their dramatic representations. Aristotle, in the fifth chapter of his poesies, confesses that in his time the author of masks was unknown; to be therefore hidden from such an intelligent investigator, is ample proof of their remote antiquity. It is stated that they came into use in the time of Æschylus, about the seventieth Olympiad or seven or eight hundred years later; but that period may refer solely to the inno-

vation made by Æschylus, who, perceiving, most probably, the gross absurdity of the disguise, actually brought upon the stage a class of beings suited to the frightful usage; for his Eumenides wore the head-dress of the serpents or Naga deities, such as your drama and the Bali of Ceylon present to our eyes.

The masks which Clemens Alexandrinus speaks of, were, according to the observations made by Pollux and Aulus Gellius, *entire head-pieces*: they were frequently made of the wood of trees. Lucian remarks on their great deformity, dwelling on the *widely-gaping mouth* and distorted eyes: his words are, "Can any thing be more shocking or frightful than a man of huge stature, mounted on high heels, and carrying on his head an enormous mask, the very sight of which fills with dread and horror—for it gapes as if it were to swallow the spectators; not to mention the artificial belly, and all the arts used to make the shoulders, arms, legs, and every other part, corresponding to the excessive stature!"

Justin Martyr, in the second century, observes: "The actor representing Orestes appears huge and terrible to the wondering spectators, because of his buskins with high heels, trailing robes, false belly, and frightful mask, *roaring also with all his might*." How entirely these descriptions accord with the Cingalese drama, will appear from the slightest comparison.

The exquisitely satirical comedy of the Birds by Aristophanes, illustrates the machinery of masks with a humour that is as inimitable as its fidelity to ancient Myths and Oriental doctrine is most striking. The comparison of this drama with the Budhist doctrine of the heavens, the region of Jugandare, its inhabitants, the king of the gigantic birds, the rock of the Himmaleh and its enchanted caves, gives a richness to his imagery that renders its perusal a delightful treat. It is impossible to peruse his drama, and compare it with the Budhist doctrine of a hemisphere or region covering, as a celestial cope, the earth

tenanted by gigantic birds, gooroolas, &c., and their position in the mid air, the very region of the Greek Satirist, and suppose him to be ignorant of the great pivot of Oriental doctrine, or the inventor of the exquisite machinery of his drama. How truly do the following elegant and spirited lines open the doctrine of the Metempsychosis, whose judiciary inflictions are placed exclusively in this very region by Guadma's Banā!

"Oh come, ye men, ye brittle things, *mere images of clay*,
Ye flitting leaves, ye shadowy shapes, ye creatures of a day,
Poor wingless wretched mortals ye, *like nothing but a dream*,
Give heed to us, and list for once to an immortal theme."

These few imperfect hints show how closely the masks of the theatric spectacles of Greece resemble the sacred exhibitions of Oriental doctrine.

Were I to define the origin of the mask, I should term it, "the Type of the Metempsychosis," exhibiting to the spectator, scenically, the changes and forms which in different stages of mundane existence attach to the vital principle, called in the Budhist doctrine Winyanas Kandaya. The body is a mask shifted off by death, when another vehicle is ready for the Winyanas Kandaya, or vital spark, which fastens on thereto, and as a leech, according to the Budhist doctrine, always takes hold of its vehicle with one end before it quits with the other.

Changes and transformations such as enchanters can work, were truly masks or illusions, and, when inflicted with cruelty, they were degrading punishments; while to the possessors of these preternatural powers, such as Naga or snakes, Rakses or giants, the power of transformation is in Budhism expressly stated to be a divine privilege.

It cannot therefore be doubted that very important desiderata to the true origin of masks are opened to inquiry by your valuable translation of the Kōlan Nattanawā. It exhibits the masks

of the demons, and of the Jugandari, so as to show them to be the true prototypes of the Birds of Aristophanes, of the Giants of Pollux, and the frightful forms of Lucian.

The description of these distinguished writers applies literally as if written for the Bali and the Kappooism of the East.

We find the character and form of these masks held sacred and preserved, even on a stage which could taste the depth of power, the sublimity and grandeur of Æschylus and Sophocles; but they could not keep their ground against the wit and satire of Aristophanes. Had masks originated with the Greeks, it is fair to conclude that, instead of such frightful specimens which abound in every museum, they would have given the human form as they have beautifully embodied it in their painting and sculpture; hence the physiognomical character of the masks may be said to decide their origin and locality to the East.

For if we turn thither our eyes from Greece, we find their myths peopled with these very personages, and the whole machinery so indelibly ingrafted on their system of belief, as to defy every effort of rooting it out. It was the creed of Ceylon when Guadma commenced his career, 450 years before the Christian era, and it is the creed of Ceylon at the present day.

To exhibit the proneness of the Cingalese to their demon-worship; according to his legend, there was not room for the Budha to place even the sole of his foot; and he was compelled to exert his power to terrify the devils, that he might even alight on the island. Potent as his worship became, and deeply rooted as his system of doctrine has grown up, he found the demonolatry too powerful for his efforts to overcome; and he therefore craftily intertwined it with his own rites, and admitted the humble dewales and kowiles of the demons to a subordinate jurisdiction with his splendid Viharis; and however the Budha may be the object of veneration to a numerous and powerful priesthood, it admits of a reasonable doubt whether the largest

portion of the population of the Island are not still the devoted followers of the Bali and their ruling demons.

I regret the imperfection of these remarks: they are not what I would wish; but such as they are, with the notes, they are the offering of friendly esteem;

And I remain, dear Sir,

Your faithful friend and servant,

Bath, Oct. 17. EDWARD UPHAM.

P.S. I should observe, that the quotations from Pollux, &c. were supplied chiefly from an excellent pamphlet on the Origin of Masks, the further remarks of which I am wholly precluded from availing myself of, by my very serious indisposition.

A Specimen of the Kôlan Nallizuwuwâ in Singalese Characters.

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නරගීසරාජත්ථුතකි ක්

නැගිවාගනගොඩ ක්

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BRITISH
MUSEUM

A Specimen of the Kōlan Nallannawā in Singalese Characters.

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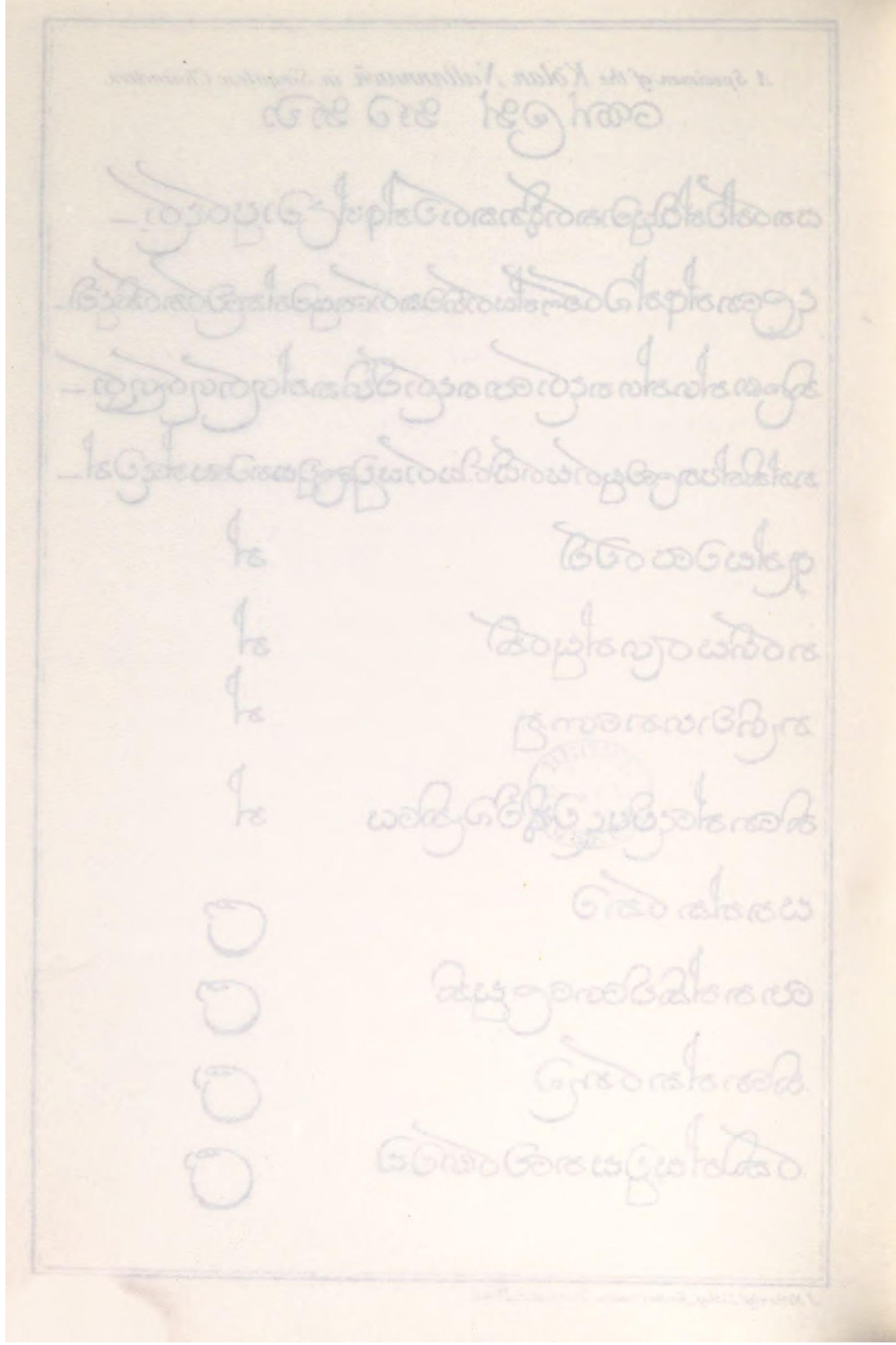
J Netherclift Lithog: for the Oriental Translation Fund.



KŌLAN NATTANNAWĀ.

INTRODUCTION.

1. Let us worship sincerely the god called *Iswaré*, who is covered with an elephant's hide, who holds a man's head in one of his hands, and who rides on a bullock. * * * * *

2. In the following way, the notice of the dance on the stage was brought to the queens, to induce them to come and see the dancing.

3, 4. It happened formerly, that the chief queen of the supreme king of *Dambe Deewa*, named *Piliat*, being pregnant, her face was disfigured, her nipples grew green, and she had no appetite for delicacies; so she longed to see a masquerade.

5—7. On hearing this, the king was grieved, and, being perplexed about the course to be taken, consulted his ministers; but, unable to advise him, they trembled in his presence: then the king, becoming angry, left the throne, and retired to his bed to sleep without taking any food.

8—12. Meantime a certain goddess, who dwells in the fan of the said king, went to the god *Sekkraia*, prostrating before him, and said as follows: "O god *Sekkraia*, the queen of the king *Piliat* is anxious to see

masks, but none of the dancers of *Dambe Deewa* understand what is meant by them. The said king, in consequence of taking no food, is almost dead." The god *Sekkraia*, listening to her, paid attention to her complaint. He desired the *god of curiosities* to go and make masks for the said queen. Accordingly, the *god of curiosities* came down to the king's garden and cut down sandal-wood; and having made many different masks, and put them on several places of the said garden, together with this book, he went away.

13—17. That very day, the king's gardener went to the garden, and, having seen the masks, was afraid; and went and informed the king, saying, "There is a great multitude of devils entered into the garden." The king, on hearing this, gathered many people together, and accompanied them to the garden to ascertain what was there. The king, having found the aforesaid masks and the book, was highly pleased, and took them to the palace. On the following day the king commanded the performance of the masquerade, and had the book chanted for the purpose of satisfying the queen.

18. From this time, masquerades were in fashion; and therefore may it please the gentlemen to present many gifts on seeing the masks, and hearing the songs repeated.

19. Hear the names of the maskers who danced to please the queen of *Piliat*, whose beauty resembled that of the goddess *Sirretak*, whose nipples resembled a flower, and were soft as a gosling.

20, 21. All the following masks were exhibited to

the handsome and beautiful queen of the said king Pi-
rie: first, the mask of a bird called Goeroola; secondly,
the mask of a deition, Dekeroe; thirdly, the orra in
honour of the god Hanegeyá; fourthly, the mask of
Werehaldeve; fifthly, the horrid mask like a great
cowkevy; sixthly, the mask of Deeva which frightens
people; seventhly, the mask of the devil called Pana
Yakka (Dyre.

22. The god Kahavia gave all these masks to the
kings Pilew after satisfying the longing of the said
queen; and a lascorine followed them with a hairy-
crupt containing the whole subject
in one hand, and a walking-stick in the other.

1. [*Reader.*] WHAT is the use of other masks?—

2, 3. See how the lascorine comes!* How you fought!
Behold your eyes and nose are dropping blood, and
you are become lame. Look how the lascorine is dan-
cing in this assembly, having finished the business on
which he came!

4. [*Lascorine's wife.*]† From whence come you, las-
corine, having a sword and a walking-stick in your
hand? Why do you limp? What is the matter?
Your lips, ears, and nose, are too offensive to behold.

5. [*Lascorine.*] I am the man that went to fight
with the Malabars. I fought gallantly, and was taken
prisoner. But though I have lost my nose, and broke
my lips, I am your own husband, your slave, by the
name of *Gampelle*.

6. [*Wife.*] My husband is a very handsome lascorine
of *Gampelle*. When he goes to the king's gate, he
returns very soon, but you are an old lame man, and

* The Lascorine's Mask is represented in the accompanying plate, No. 1.

† See accompanying plate, No. 2.

the handsome and beautiful queen of the said king *Piliat:* first, the mask of a bird called *Gooroola;* secondly, the mask of a demon, *Bchereya;* thirdly, the *arch* in honour of the god *Anangeyā;* fourthly, the mask of *Wierebaddene;* fifthly, the horrid mask like a *great cemetery;* sixthly, the mask of *Death* which frightens people; seventhly, the mask of the devil called *Pana Nanda Girre.* * * * * *

22. The god *Sekkraia* gave all these masks to the king *Piliat* after satisfying the longing of the said queen; and a lascorine followed them with a manuscript containing the whole subject.

KŌLAN NATTANNAWĀ.

1. [*Reader.*] What is the use of other masks?—Come, you lascorine, quickly, with a sword and a shield in one hand, and a walking-stick in the other.

2, 3. See how the lascorine comes!* How you fought! Behold your eyes and nose are dropping blood, and you are become lame. Look how the lascorine is dancing in this assembly, having finished the business on which he came!

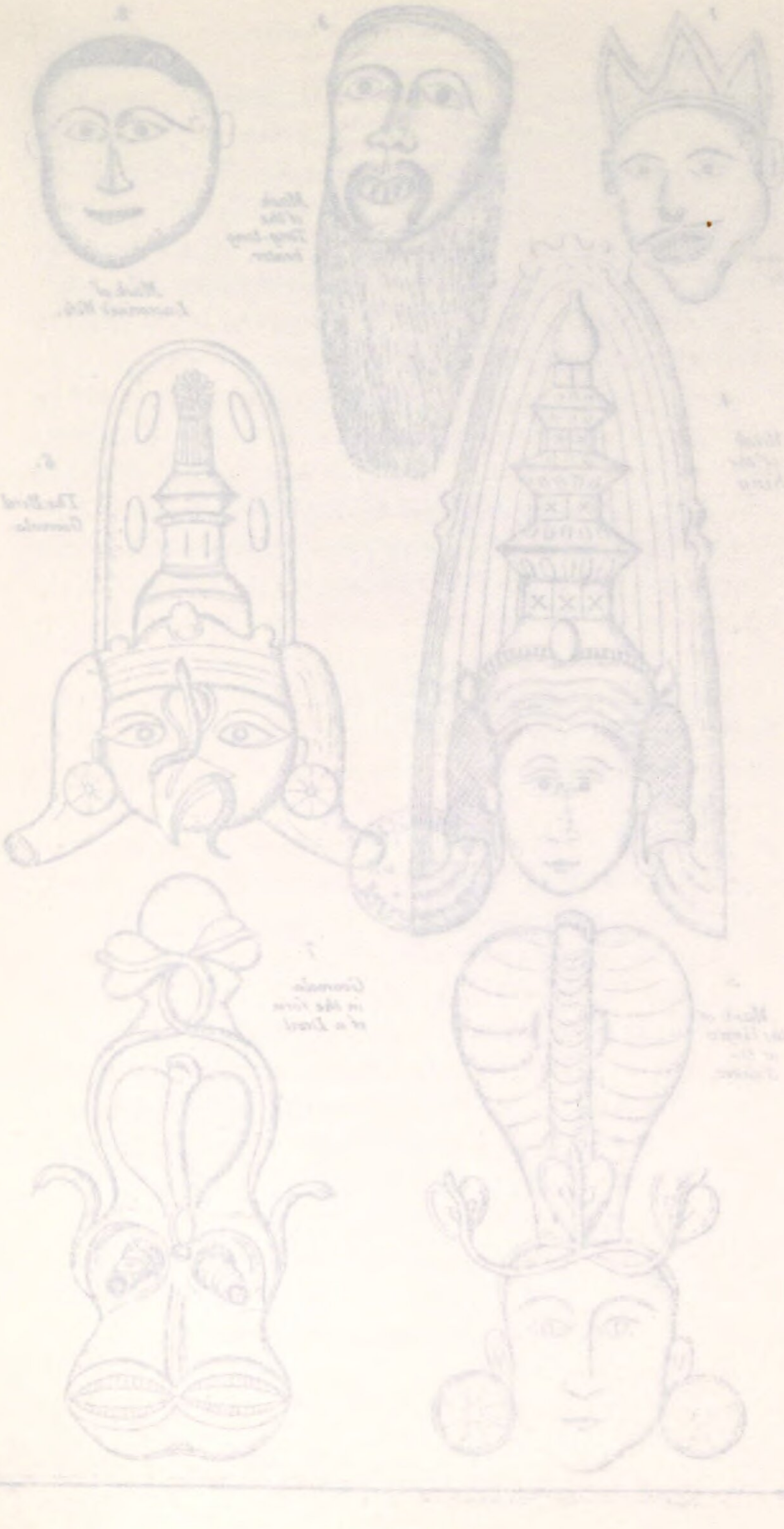
4. [*Lascorine's wife.*]† From whence come you, lascorine, having a sword and a walking-stick in your hand? Why do you limp? What is the matter? Your lips, ears, and nose, are too offensive to behold.

5. [*Lascorine.*] I am the man that went to fight with the Malabars. I fought gallantly, and was taken prisoner. But though I have lost my nose, and broke my lips, I am your own husband, your slave, by the name of *Gampelle.*

6. [*Wife.*] My husband is a very handsome lascorine of *Gampelle.* When he goes to the king's gate, he returns very soon, but you are an old lame man, and

* The Lascorine's Mask is represented in the accompanying plate, No. 1.

† See accompanying plate, No. 2.



1.

The Lascorine Mask.

3.

Mask of the Tong-tong beater.

2.

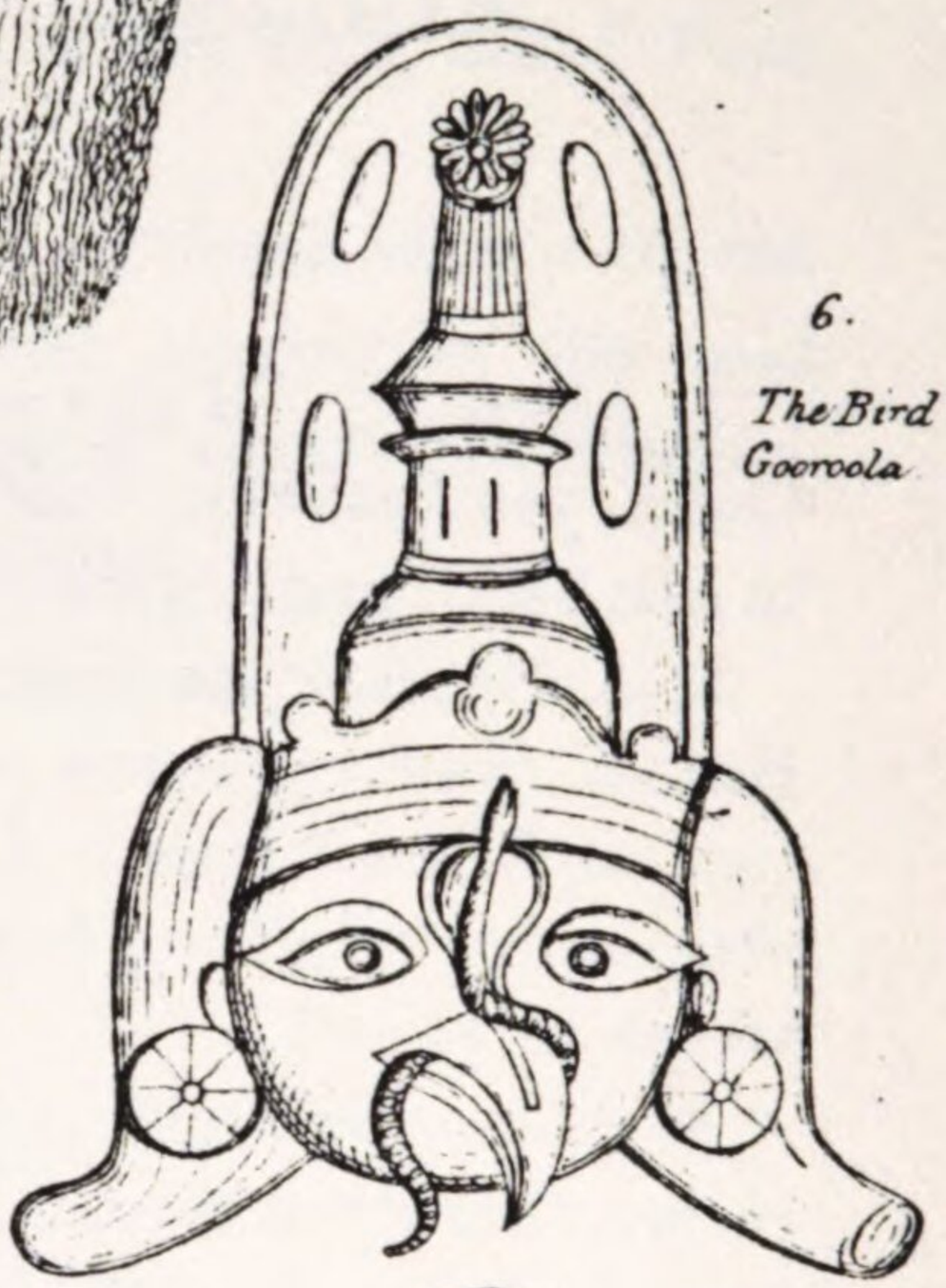
Mask of Lascorine's Wife.

4.

Mask of the King

6.

The Bird Gooroola

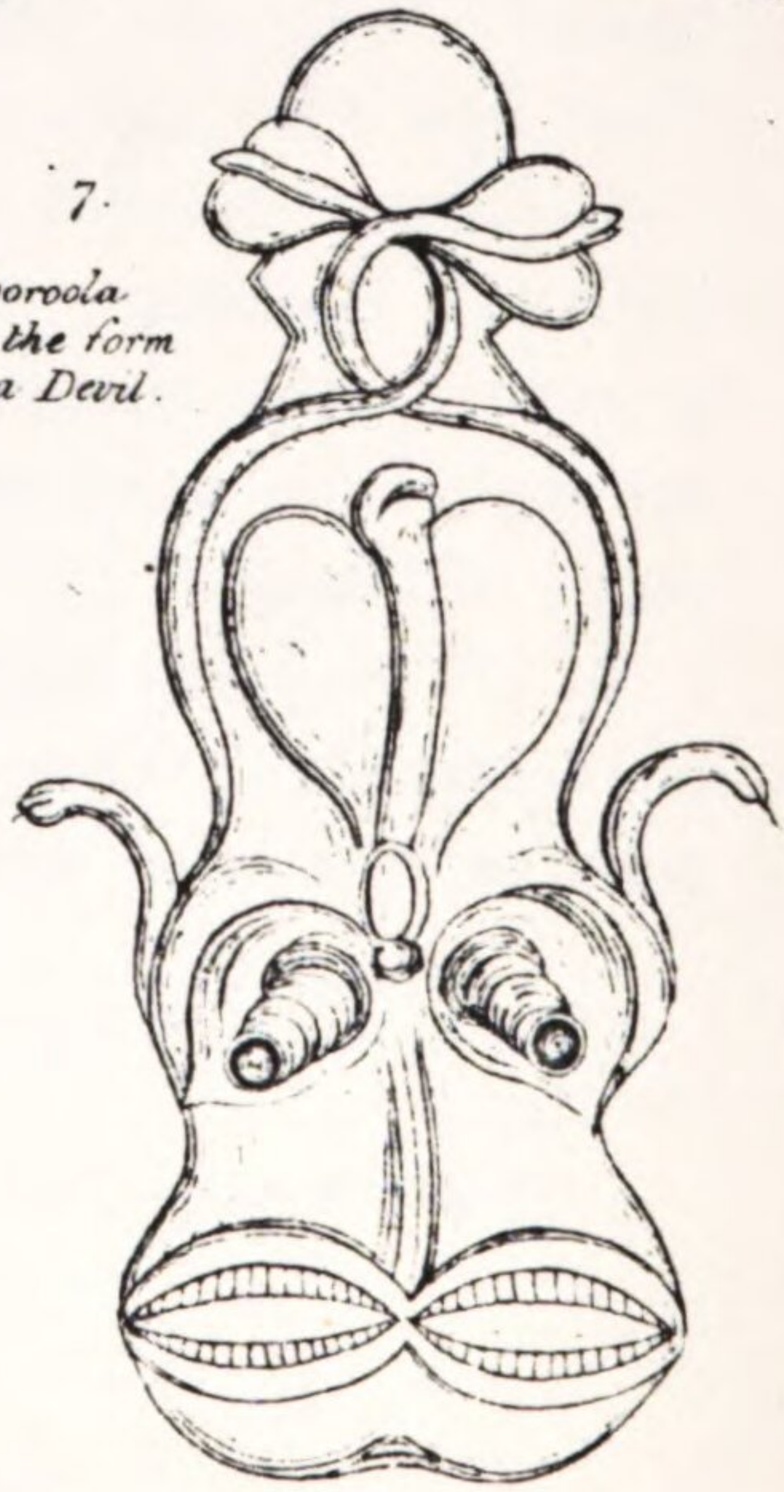


5.

Mask of the Virgin of the Snakes.

7.

Gooroola in the form of a Devil.



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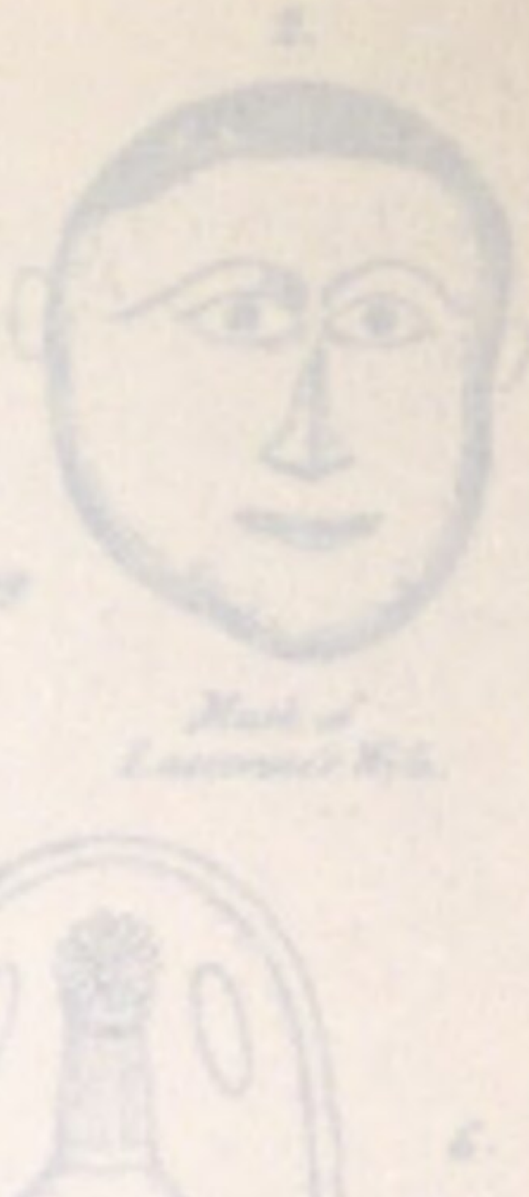

have lost your lips and nose. Therefore if you say, I am your wife, I will box your face as much as I can.

7. [*Lascorine.*] Did you not hear about the battle fought at the field of *Gampelle?* in which I not only lost my nose, but hundreds more lost their noses; and your eyes being dim, you say you do not know me. However, I am your husband, a noted man in this country, although I have lost my nose.

8, 9. [*Reader proceeds*]. Behold now the tong-tong beater * comes with a drum on one of his shoulders, dressed in old rags, and his mouth covered with his hands! Thus he came and stood in the midst of the assembly, and asked permission to beat the drum in order to give notice. Accordingly, being ordered, he has beaten the drum like a thunder-clap, saying the masks are coming speedily.

10. Having put a drum on one shoulder, and on the other five instruments of music, he takes a stick in his hand, and as he walks with a thick leg, his body shakes.

11. See how the thief comes, holding a stick in his hand, and a drum on his shoulder; and stumbling with the thick leg!

12. He comes with a drum hanging on his shoulder; walking boldly with his thick leg; and holding the stick with both hands. He is a butter-tooth man.

13. He strengthens himself, and stands in the midst of the assembly; and having turned up one head of the drum, and beaten like a thunder-clap, declared the king's command.

14. Do you ask me the character of this fellow? It is unknown to whose or what country he belongs;—

* See accompanying plate, No. 3.

he boasts of himself greatly on his dexterity, but is nevertheless very clever in beating the tong-tong.

15. He is an old man, come to beat the tong-tong. His person is white; he has a long chin, and he walks and leaps by means of a stick in his hand.

16. He has copper-coloured hair on his head, and is dressed in a piece of cloth. He is a hump-backed man, and has a disgusting thick leg. He has a drum on his shoulder, and a walking-stick in his hand. He is an old man, come to beat the tong-tong, according to the custom of his caste.

17. As soon as they knew of the coming of the king, they erected a great many booths, and tied canopies on the top, and hung cloth about the same. Besides, there were many other curious things wrought.

18. They have tied decorated arches and plantain-leaves; they have prepared beds with bed-clothes; chairs and tables; and without fail they have provided every sort of eatable provisions as much as they could find.

19. They have prepared lamps, oil, torches, candles, beetle, areca-nuts, tobacco, chunam, camphor, mangos, attembe, honey-mangos, parrot-mangos, plantains, paloowire fruit, pomegranates, and all other sorts of fruits.

20. You are commanded to prepare beds, chairs, oil, lamps, hot water, camphor, beetle, and every other necessary thing for the coming of the powerful king.

21. A beautiful and handsome *Virgin of the Snakes*,* and who dwells in the world of snakes, comes now to this assembly.

22. She will come instantly, having the figure of the

* See accompanying plate, No. 5.

*King of Serpents** on her head, and three hoods round about her head, in a manner pleasing to every one.

23. On hearing the songs of the handsome and good men of this country, this virgin loved them, and came and stood here.

24. The face of this beautiful virgin is like the moon, and she bears the king of serpents on her head. Who can see her without loving her?

25. The bird called *Gooroola*,† which devours the hoods of the snakes, and penetrated the midst of the world of cobra-capelles, is coming to this assembly.

26. His colour is green, he has a snake in his mouth; and the years of all those who hear the character of *Gooroola* shall be prolonged.

27. The *Gooroola* comes flying in the air, roaring like a devil, and gnawing a snake. His face is green, like the face of a devil.

28. Having penetrated into the world of serpents, and seized them by the mouth, and divided the water of the sea, shown forth his power, and danced in the assembly, *Gooroola* comes to accept the offerings made to him, and to chase away all wickedness.

29. By seeing the wonders wrought by *Gooroola*, the eyes of every one were struck; and now the *Gooroola*, who has taken the form of a devil,§ having troubled the water of the sea by his wings, and accepted the offerings made to him, he has permission to go.

30. The famous *Gooroola* comes flying, and opening his red mouth horridly.

31. Behold a *Gooroola* comes seizing snakes, and

* See accompanying plate, No. 4.
† See accompanying plate, No. 6.
§ See accompanying plate, No. 7.

drinking blood furiously, and displaying his power and authority.

32. His two hands are shining like golden chains—his face shines in candle-light—and whoever sees this *Gooroola* coming to the king's masquerade, their hearts will be gladdened.

33. Behold how the *King of Gooroola* dances, who has a shining gold crown on his head, who bears the form of a powerful renowned king, and has a snake in his mouth.

34. Behold, ye gentlemen of this assembly, how this *Gooroola* dances in your presence, dressed in sixty-four habiliments, and having a golden crown on his head! He puts out his tongue, and, having two fiery eyes, looks angry enough to make the heart tremble. Taking another snake in his hand, without shaking their two tongues, he makes them open their hoods.

35. Hear ye with pleasure and without anger the handsomeness of this *Gooroola*.

36. His face is green, his body shines like the colour of gold; he holds two snakes in his hand; and he is embellished as a *Gooroola* should be.

37. In opening the wings and taking a snake in his mouth, this mask of *Gooroola* was made according to ancient custom.

38. A *Gooroola* makes a furious noise like a devil, and bears five hoods of serpents. He now comes to this assembly, and dances without getting displeased. His two great eyes are looking sternly like a shepherd to deter people. All ye of this assembly, behold how a devil dances by assuming the shape of a *Gooroola!*

39. In taking a devil's form in order to frighten every side of the heaven and earth, he is dressed in sixty-four habiliments, with the dart of death in his left-hand

—a fire comes out of the crown of his head, with thunder roaring and lightnings flashing. The thundering devil, in the form of *Gooroola*, came down and danced on the stage.

40. *Five women* link themselves together, and bear a pot on the top of their head. Their bodies shine like gold and precious stones. In this form the woman consisting of five women comes quickly.

41. Their paps are like goslings; their persons are dressed in all sorts of habiliments; and without fail they will attract the heart of every man. Come forward, you group of women.

42. Now comes a woman consisting of five women, whose golden body shines. She is dressed in variety, and thereby pleases the heart.

43. See a flower-pot on the head, and women standing within; their hands and legs entwine like embroidery. The beautiful woman consisting of five came down to this assembly, and she will get presents from every one that sees her dance.

44. They are adorned with golden chains, and splendid garments. Their paps, like golden dishes or goslings, are trembling. Whoever beholds the handsomeness of this woman resembling a golden image, their hearts will be agitated, and they will be subject to a great evil.

45. These five women embrace perfectly in a flower-pot. They shine in beauty surpassing an image of gold. Their hearts are not backward in animal affection; and the gazing gallant is affected and distracted.

46. Behold these women, so formed that their whole bodies shine beyond the beautiful island of Ceylon!

How could the gallants turn away without surveying the paps which project on their breasts?

47. The pleasing persons of these women display the utmost sexual affection. Therefore how can those who love, and stand here, depart without giving presents to them?

48. Their faces shine like a full moon—their bodies tremble—their paps are like golden cups;—and those gallants that saw them will desire them. If they have golden coin (*massuran*), they will be disposed to give heaps of it.

49. I think there is no such woman to satisfy the mind when gazing on her with both eyes. Nevertheless you five-bodied woman, depart to your dwelling without being troubled.

50. Who knows the wickedness of the *Moorman*? He kills bullocks. Now comes the mask of the *Moorman*.

51. A certain corporal of the Moors gave merchandise to this man to sell; and now he comes here smartly driving a bullock.

52. He tied the load on the bullock, and put cords on his neck. He rapped him with the goad, and now comes here shouting.

53. This bullock eats tender grass, and is below, standing afar off. The bullock rubs his neck, and comes to this assembly.

54. His forehead has a star. His tail resembles a woman's wig. His fore-legs are white, and he is not vicious. Every one will rejoice on seeing this bullock.

55. Hear the character of the owner of this bullock. He is a person having nothing to eat, and therefore suffers hunger.

56. He is thus arrayed: He is dressed in a common cloth, trimmed. He has a shawl on his shoulder, and a handkerchief neatly tied round the waist; with a cap on his head. His teeth when rubbed are like a string of pearls. Now survey this man, who came respectfully to this assembly.

57. Hear ye the character of the *corporal*, who came and stands here. Wherever he goes, he inquires about fowls, ash-coloured plantains, and hen's eggs. He stands here and there on dung-hills, and worships God. You *corporal*, my friend, why come you here now?

58. Whatever he finds, he ties on a bullock's back; and a lascorine comes and drives the bullock with the Moorman, shouting fearlessly.

59. You went to fight in the country *Makanda*, and you were conquered. Now you are come here, my friend. Though we cannot understand why you speak so loud, you may die on this journey.

60. While on the road, repeating this, he loved his wife, and, indulging his love, contrived to avoid the journey.

61. You inferior village headman are the only support of my loving wife. Therefore, by way of postponing this journey, take charge of this bullock to-day.

62. Then the village headman took charge of the bullock, and said, There are furious tigers in the midst of this forest; and if there happens any accident, you, my lascorine friend, cannot make it good.

63. The lascorine went away, repeating a charm round a certain space. The bullock followed, eating tender grass; and a furious tiger came rolling and jumping, and caught the bullock, and ate the flesh off its neck.

64. The body of the bullock having the star in the

forehead belonging to the lascorine, was putrid after the tiger that caught it went away. The jackalls came and stood round, and ate up the carcase.

65. The carcase of the bullock killed by the tiger, is a feast for the dogs and jackalls. The lascorine, having taken his pleasure, came the next day in high spirits.

66. The well-behaved lascorine returned again, saying, I am going to *Roona*. He said to the village headman, Give me the bullock I gave in charge to you.

67. The village headman hearing this said, I cannot undertake a journey into that forest now, because the bullocks are resting amid the noise of dogs, tigers, and jackalls.

68. The properties of a tiger are, that he kills human creatures, lies wait in the forest, and frightens whoever beholds him.

69. His claws are like the point of a dart; his hairs are curled like locks of hair; his teeth for keenness are like a row of glasses; his body is like a picture.

70. His spots are like those of a leopard. The people that see him will be pleased with him. His body is of the proper size. Now comes the *tiger*, and enters the assembly.

71. He lies in the bushes, looking about and shaking his mouth and lips. He has great appetite for animal food. He stretches out his foot and fangs, and is always rubbing them. The tiger, following the bullock, watched his opportunity.

72. His mouth, breast, and back, are covered with hairs; the spots on both sides are black and reddish. My friend, this fellow is clever to jump here and there. Now the tiger comes in and dances.

73. The furious *lion* dwells in a golden cave in the forest, and his peculiarities are as follow:

74. His hair is curled; his fangs and teeth are of the proper size, and his tail is erect. No creature is so noble.

75. His eyes are reddish. Shining in varied beauty, he astonishes his beholders. The good lion will come to this assembly.

76. By his roaring he will paralyze the people. He will spring four miles. He breaks the proboscis of the elephant, and drinks the blood. Now the lion runs and dances in this assembly.

77. His tail is bent backwards. Opening his red eyes, he looks around as he pleases. Opening his mouth, he puts forth his tongue. He runs in the assembly, and dances according to his pleasure.

78. His roaring entered the ears of the people, and paralyzed them with fear. Wherever he jumps he will not stop without killing an elephant. There's the lion! How he comes running in the assembly!

79. The dancers are accustomed to cause the wolves to dance. After pleasing every one in this assembly, they will ask money.

80. Behold, ye dancers! A *wolf* comes into this assembly, tied. He has red eyes and a blue breast, and makes a furious noise.

81. * * * * *

82. His shining face is black-coloured, and has three white lines on each side of it. His reddish eyes are shining, and he looks angry. He jumps forcibly, and dances to the tinkling of the bells. Gentlemen of this assembly, behold the dancing wolf!

83. He breaks up the hillocks, and eats up the white ants from place to place with hunger. He jumps furiously on the body, and crushes and eats the face.

Whoever sees him will fear his cruelty. Who will give presents to the wolf which dances in this assembly?

84. The head and body are dark, as if covered with blue cloth. He will allow none to go through the forest by day or night. Thus the wolf prowls and eats continually. What must be done to the wolf that came from *Kalla?*

85. Let every one behold the mask of the *Paddy Bird!* His beauty consists in a long neck.

86. Like the paddy bird which eats worms, he comes reconnoitring. He knows what dances are calculated to please every one. He has a melodious sound, and resembles gold. What is his function? He pecks the precious ground with his bill.

87. The paddy bird is accustomed to eat the fish of the lakes. In his foolishness he dances on both sides of this assembly. He merely bears the name of a paddy bird, but has no feathers on his sides. He would eat rice and curry always, could he obtain it.

88. His body is of a golden colour, and will frighten his beholders. He catches fishes, and eats them without letting them go. Hearken! I will repeat the songs of the mask of the paddy bird. In playing he walks to receive presents from the women.

89. His body resembles a quivering white flower. By beholding masks he neglects to seek his prey. Instead of eating the fish of a dried lake, he comes pecking his bill in the ground. Behold, every one in this assembly, the foolishness of this creature!

90. See how the *Giant*, who bears a giant's head, is arrayed! He comes to dance in this assembly.

91. Full of power, he bears the head of a giant. According to custom, come quickly to this stage.

92. He has got the strength of a youth as well as agility and influence. Formerly, this was not customary as it is now. See him arrayed, and coming to this stage!

93. His body shines like gold, and is ruddy; his hands and feet embrace. The peacock's feathers are shining round about; and thus the giant is prepared to fight.

94. Good and handsome giants are put on the head. Retaining the strength of his youth, and displaying strength and vivacity, he came to dance in this assembly. The people being fond of the giant, will give presents upon presents.

95. No one has seen a curiosity equal to that of the giants. Whoever is like-minded with me, will give presents willingly.

96. A mask was made for the name of *Poorneka*. He dances to the rhyme, and comes to this assembly.

97. He came to this assembly having a devil's face, and making a devilish noise. His face was ruddy, and he was dressed out.

98. This mask pleased all the stewards of the masquerade. As soon as it was carved, it was brought to this assembly.

99. Be pleased to see how the devil *Poorneka* dances! His face shines reddish; his teeth and ear-rings are white; and he has a club in his hand to frighten beholders. This mask is seen no where but here.

100. Believe it. This is the devil called *Poorna*. As to his character, he formerly received power from *Wessamooney*. As in the world of serpents, he bears the glass and crystal-like stone. If there be any evil in making this mask, may we be saved and blessed by chasing it away!

101. The devil called *Ratna Kootaya* is coming. His two eyes look sternly. His lips and teeth are shaking; and he makes a devil's noise.

102. Four cobra-capelles are on his head; and two cobra-capelles on each ear. He is gallantly arrayed, and comes quickly to this stage.

103. His body is girded round with snakes, and dressed with habiliments. Without fail he comes to this assembly.

104. The devil *Ratna Kootaya* dances in this way: his face shines likes a fiery pillar; four cobra-capelles are curled on his head; and entwined with the earrings.

105. Having the form of a cobra-capelle, he is become furious. Both eyes are reddish, and his mouth is like a cave. He frightens beholders with his nose. Therefore he bears the name of *Ratna Kootaya*.

106. His infernal face shines; his nose resembles a bow; and his eyes are like young cocoa-nuts.

107. Now the devil called *Neela Geré* is coming. He is expert at making curiosities; at redressing all grievances; at removing all sorrows; and able to support us all.

108. Not very easily he bears a large face of a devil, nine hoods on the crown of his head, and two devils on both sides. In the midst of them is the goddess *Geré Dawé*. Every one in this assembly will be pleased by viewing these beauties. This *Neela Geré* by dancing to-day will chase away the evil of us all.

109. He has a devil's face on each side; and nine hoods of cobra-capelles. In the midst of them all, the face of *Geré Dawé* shines. Looking furiously

with his eyes, and shaking the body, he cries out. Who can bear to behold the great face of *Neela Geré?*

110. A devil called *Nanda Geré* is coming. His body is arrayed with habiliments resembling alum, and the colour of gold.

111. In his hands are two torches; his manners are diversified. He knows the *Tune of Torches*. Therefore the name *Nanda Geré* was conferred upon him.

112. Behold the devil called *Nanda Geré* in this assembly, having a devil's face at top, and five hoods together! The two corners have men's faces. The face shines like gold. He waves torches at the sound called *Dewadda Gunda*.

113. The devil's face and five hoods are properly adjusted on the head. The two men's faces shine like gold on the two corners. The devil's face resembles alum, and he gnashes his teeth furiously. You devil *Nanda Geré*, dance, and accept our offerings according to your pleasure.

114. The mask called *Chandra Kāwa* is of this kind: The head is red and white; and both sides are arrayed with images of gods and two goddesses.

115. The *Chandra Kāwa* comes, wearing a crown. On the top is a cobra-capelle, and in each hand are two cobra-capelles.

116. Two large cobra-capelles are opening their hoods, and making a singular great noise. Behold how the powerful devil comes and dances!

117. Two eye-brows are green, and the two eyes are as if rubbed with eye-salve. The minds of young people will be affected. The face of the *Chandra Kāwa* that comes to dance is like the moon.

118. A *devil king* by assuming different forms is

coming quickly. He dwells in a certain forest in this famous island of Ceylon.

119. He bears fifteen cobra-capelles; his two reddish lips shine; he has two furious eyes; and looking round about, he makes a noise.

120. By this means he surveys the country every where. On hearing the sound of the drum, he comes pleasantly to the stage.

121. The king of the devils, called *Wessamooney*, was pleased with the form. That king gave to this mask the name of the *Apparition of Cobra-capelles*.

122. The devil called *Māraka* is coming speedily to this assembly, having an iron rod in his hand. His body is blue-coloured.

123. Behold, ye assembly all, the devil *Māraka*. He deafens the two ears with his furious noise.

124. On the top of his head is a furious image which shines reddish; and two hoods of cobra-capelles are held in each hand. His face is of the colour of a parrot, and four cobra-capelles are curled on the forehead. The devil called *Māraka* is coming intoxicated by drinking fermented liquor, and makes a furious noise.

125. He has a furious blue and broad face, and four cobra-capelles curled on the forehead. Both sides shine with red colour. Three devils' images and cobra-capelles are on the head. The reddish hand bears furious cobra-capelles. Behold now, all this assembly, according to your pleasure, and to the satisfaction of your eyes, the devil called *Māraka!*

126. Ye learned, understand now the actions of the devil *Māraka* bearing the iron rod in his hand, and making a noise to deafen the ears. He seizes the people that pass, and eats their flesh as he sheds their blood on each side of their mouth. If with his

red eyes he beholds any one, he will not let him go without depriving him of life.

127. By constantly making furious noises, and drinking abundance of fermented liquor, he comes to this assembly intoxicated, and dances, asking money of the beholders. Ye gentlemen in the assembly, behold this dancing with satisfaction, and give each a handful of money to this devil!

128. The devil *Asooraya* is coming boldly, making a great noise. He is dressed in a red coat, and has white palm-leaves on his head for hair.

129. You devil *Asooraya*, come quickly to this assembly, making incessant noise to please the people.

130. This is the devil *Asooraya* coming, making a furious noise, and looking sternly with his angry eyes as he brandishes the iron rod in his hand.

131. Behold with pleasure the devil *Asooraya* coming to this assembly and dancing! He has a furious reddish face, and five hoods are curled on his head. His mouth and teeth are opened wide like a cavern to frighten the people, and he looks round about, making a devilish noise, and gazing with his furious eyes.

132. Behold how the powerful devil named *Asooraya* dances in this assembly! He has a crown on his head, a devil's face; a red coat on his back, and his hair tied behind. He dresses by tucking the clothes round his waist. Every one who sees him, will with pleasure give presents.

133. May God always forgive! May it not seem amiss to him! Now therefore the power of the gods will appear to general satisfaction.

134. Five cobra-capelles are curled round the head; a devil is on the top; and the forms of the women are on the two extremities.

135. The devil *Nāta Geré* is coming from afar, and making fearful and frightful noises like a devil.

136. He lifts up his two ears and stares angrily. He hisses like a cobra-capelle sitting in the ear-rings.

137. By these powers, the evils of humanity are chased away. By the power of the supreme gods, the devils came to this stage and danced.

138. The mask of the devil *Nāta Geré*, who dances here: A devil was formed on the top of the head, and two women's figures on each side. In the midst and round about, five hoods were prepared and curled. The breast juts out like a devil's heart. On the two ear-rings, cobra-capelles are sitting.

139. The devil having searched every where in the forest, caught several cobra-capelles. His body is that of a devil. He shakes his two eye-brows, and he demands from every one forcibly and wrathfully whatever he wants. He stares in looking, and in dancing shakes his whole body.

140. Walking every where, and looking round about, he dances like a devil. His whole body is covered with hoods, and in one of his hands he holds a club. He came at pleasure, and entered the assembly brandishing his sword. The face of the devil called *Nāta Geré* shines brightly like a cloud.

141. His countenance is of a gold colour; so are his lips. He catches his hair with his two hands, and holds it with his mouth as if to eat. He walked through the forest, haughtily seizing and frightening creatures. By giving him offerings he will be induced to depart, and will not appear again even in dreams.

142. An *old man and woman* are coming to this assembly. Their countenances and chins are wrinkled. They tremble, having no strength in their feet, and are dressed in rags.

143. Having no strength, their bodies tremble. The tears fall about their whole body. They talk querulously. Where are you going, old woman?

144. There are persons in this assembly who borrowed from me when young; and I have now nothing to spend, being indigent. I came therefore to demand my right.

145. Why are you, my grand-daughter, angry with me? Give me a salt fish for a trifle. What signifies talking about bargains? Give me quickly, that I may go.

146. You old man, come here and inquire of the persons who borrowed from me. Demand our due directly by force. Though we die, we will not go empty.

147. Behold a *pregnant woman* coming to this assembly! She never uttered lies with her lips. She was separated from her own husband. She pants from longing, having no rest.

148. She cannot get up to dress herself. She has no appetite even for rice and beetle. Husband, if you are well affected towards us, abandon us not now to this misery.

149. Though I bring pine-apples and cocoa-nuts, and every sort of sweetmeat, and wholesome food to her, they are loathsome on account of her pain.

150. Husband, * * * * * ? Oh! don't you see the misery I suffer? I cry with my hands on my head. Go quickly, and call the midwife.

151. My husband will tarry in returning. Are these the pains of child-birth? At all events, pray to God. Make a shed where I may rest.

152. I will present a thread to God, a jewel called

Hotteya, with sixty weights of iron; and will likewise weave a veil for the face.

153. O God, have pity on me! and if I bring forth in safety, I will offer the straw after rubbing out and taking the corn.

154. The visitors will advise different things ten times over. Some will give oil and incant. Some will sit near the head, and advise her to bring forth.

155. O may I have no more anguish! May I bring forth favourably and agreeably! May the features of the child be joyful to the heart and pleasant to the eyes!—Love to the son is thus displayed.

156. O infant son! O son! May thy blessings abound! There is none to see my misery, or to help me.

157. The beauty of the child I have now got is like a flower. His prattle will be pleasant, and he will like much to chew beetle.

158. He is like a flower that blossoms on a branch. He is like a picture painted on a board. Certainly you will open your eyes, and look upon my son.

159. The child requires the midwife's services. Cry not, my precious son, which God gave me.

160. Thou wast fortunately born for us both. You *Hattan*, my lucky child! you must not suppose you were born now, but dance, saying, *Tey-nā-nā*.

161. Talk till you can understand the words. I will carry you till my sides are sore. My son, cry not for nothing. You shall suck milk without getting tired.

162. The anguish that mothers suffer is great! The child will suck the milk of both breasts. He will know his parents: and suck milk from the breasts he sucked before.

163. He is my fine son. Take and dandle him lov-

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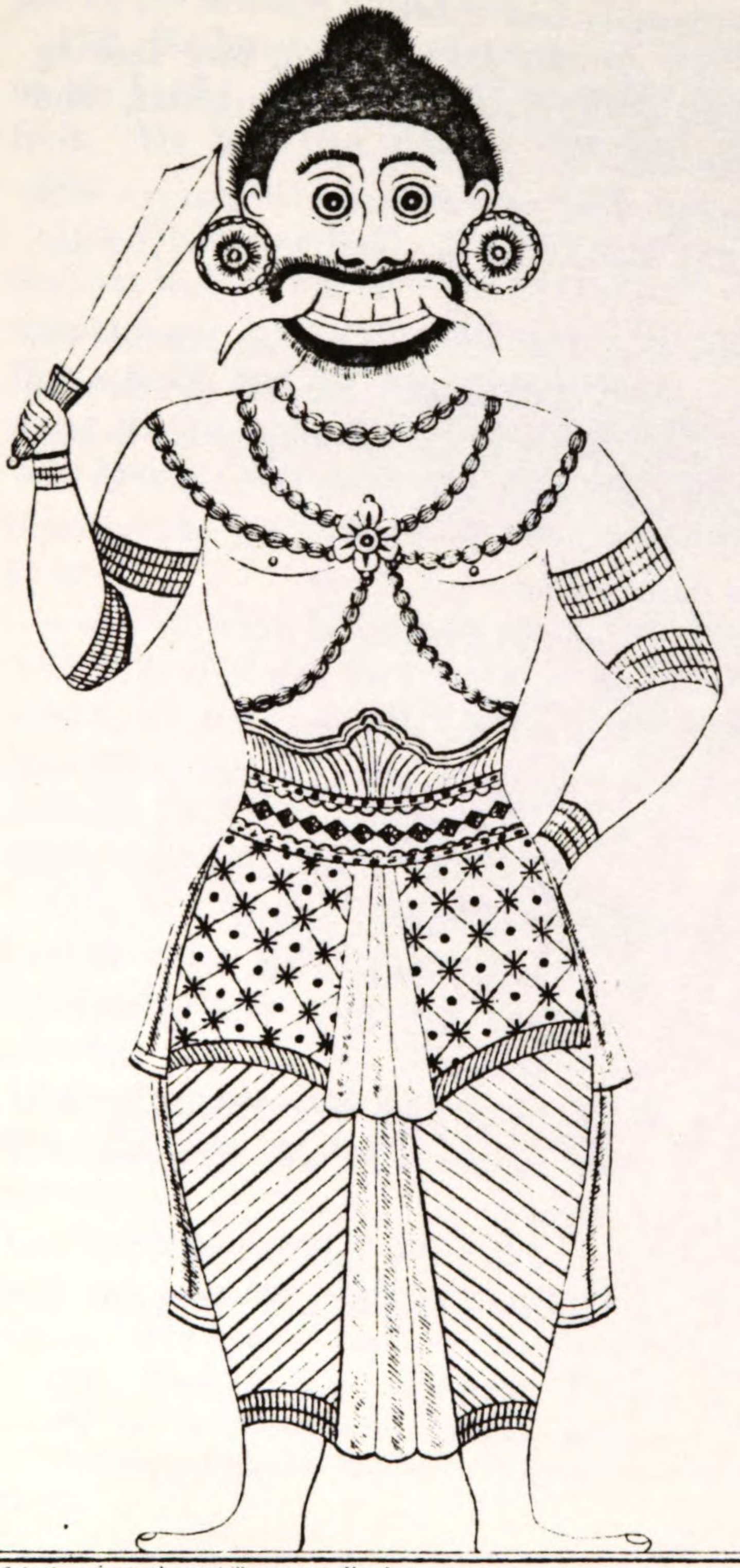
Dalla - Rajjo, or The Tusked Devil.



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ingly. Kindly induce him to eat rice. May he grow favourably!

164. Now comes *Dalla Raja** to the stage, crying and roaring incessantly like a devil.

165. He comes to this stage staring and looking about with both eyes, elevating his eye-brows, and bending his two ears.

166. Now comes *Dalla the Prince*. He glances with his two eyes, and shakes his lips and teeth to frighten the creatures.

167. The beautiful *Pel Madulla* is like one of the princes of the devil called *Dalla*. He has the form of the devil *Garā*, and has a victim-offering in his hands. He bears the dart of death, and raves as he plucks the branches off the trees. He departs angrily, and springs to the sieve making his first ceremony.

168. The *Pel Madulla* is descended from the powerful royal pupils of the beginning of this age. He received the energy of animal affection from the four majestic gods. Therefore if any one ventures to dispute with him, he will seize him by the hand, and cause him to dance. The *Pel Madulla* has a stripe in the forehead for the sake of handsome people.

169. Now a devil named *Garāyah* is come to this assembly, having the form of a devil, and of his own accord making various signs.

170. Behold, ye gentlemen of this assembly, how the devil called *Dalla* dances! If we have done any wrong, pardon the offence.

171. Now we will declare the origin and history of the devil *Dalla*, and please the hearts of every one that considers them wisely.

* See the accompanying plate of Dalla Rāsee, or the Tusked Devil.

172. In the beginning he was born a prince with various excellencies; but through the power of *Garā-yah* he got a black devil's face.

173. He has a crown of gems, and three hoods shine on his head. His two eyes resemble small cocoa-nut fruit. He has two reddish lips, and his teeth are white.

174. Behold, all ye gentlemen of this assembly, without looking off, how the devil *Dalla* dances! His countenance is black. He opens his mouth a little like a devil, and his white teeth shine. The crown of gems on his head, and his eyes and ears, are covered with hoods. His nose is like the proboscis of an elephant, and by staring with his eyes he frightens the people.

175. The *Pel Madulla* is one of the devils that lives with the devil *Dalla*, and he comes capering and dancing to the sound of the drum. Shaking the red cloth, he takes a bounce, and springs to the meat-offerings, asking a little food. He dances to the sound of the drum as he shakes the little bells and red cloth.

176. The devil *Dalla* comes, keeping his right-hand on his side, and frequently asking offerings. He catches fowls, goats, and hogs, and cuts and tears them asunder. By beating them with his iron-hammer, he drinks their blood, and quickly eats the slices of flesh. When he goes on foot, the ear-rings of both ears are shaking.

177. Now comes cruel *Death*.* He has teeth sharp as glass. In one of his hands he holds the dart of death. He has on his head three crowns.

178. *Death* is now very near. He has a devil's face;

* See the accompanying plate of Yamma Rāksaya, or the Death Devil.

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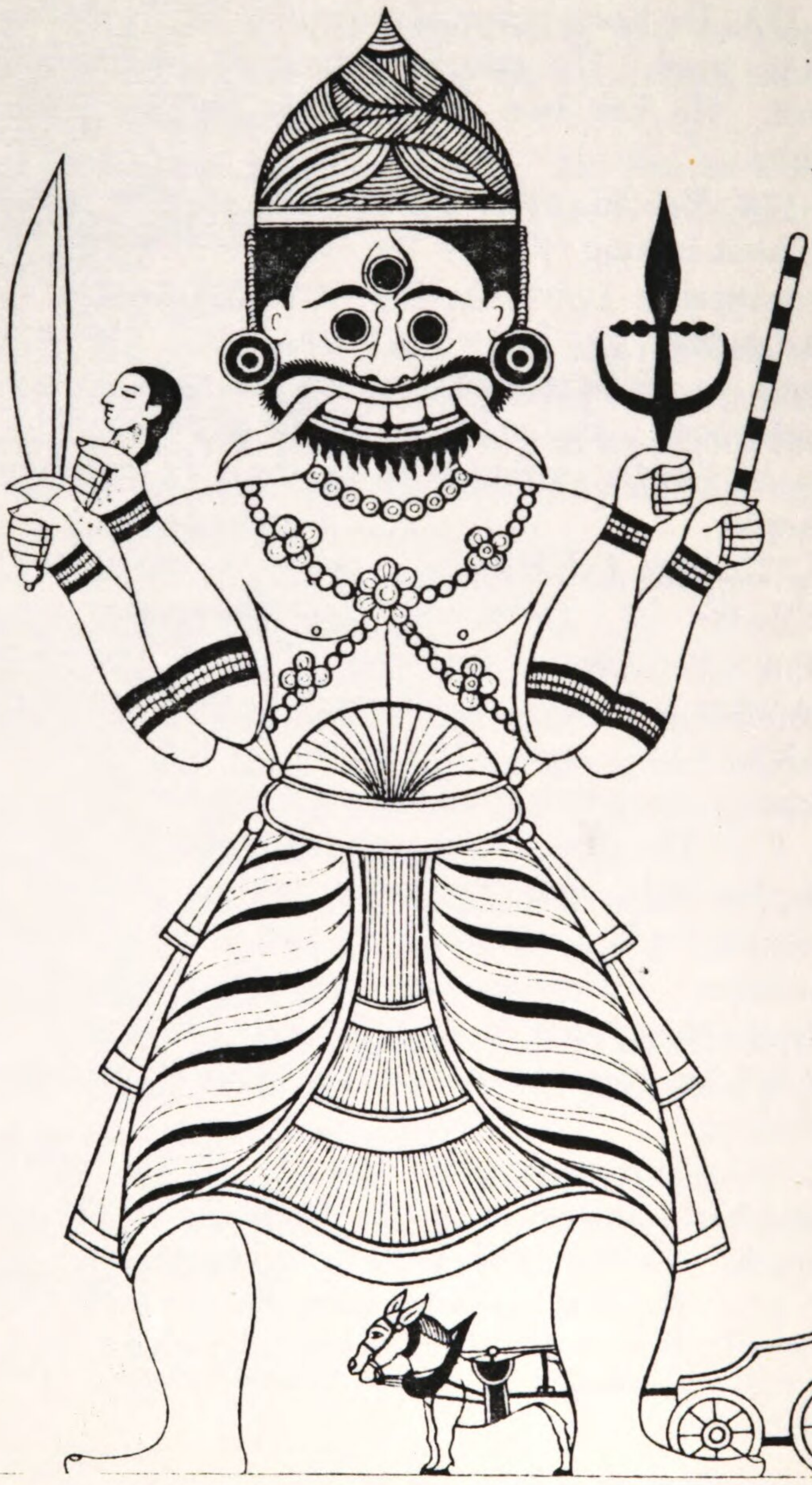
Yamma Rākṣaya,

or

The Death Devil.



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and a looking-glass; with grinning teeth; and his body is rubbed with red sandal.

179. His two eyes are staring round about, and he has the dart of death in his grasp. Now every one in this assembly will behold *Death* with undivided attention.

180. *Death* dances in the assembly, and terrifies the people, having hold of the reddish and black dart. He will come running, and staring with both eyes. He will not give up the soul he has got.

181. Having looked sternly with both eyes, and terrified the people round about by perplexing their minds, now *Death*, having danced and got money, you may depart.

182. Here comes *a foreign beggar, a pilgrim.* He has a purse, a conch hangs on his shoulder, and he pleases the people.

183. A pilgrim came, and here he stands. Having rubbed himself with ashes, he has circles of bony beads on his hands; and holds in his hand a shining glass.

184. He shakes the circles of both hands, and terrifies. He has bundles of peacocks' feathers which beautify the country. You speak through your nose, and you have curious teeth. Every one will be afraid. Why came you here, pilgrim?

185. The power of God and righteousness, the Budhist religion and honour, exist gloriously. Of sardonyx and Ceylon rubies there are plenty in this island; and I went every where and danced. By drinking much fermented liquor, I come here now to obtain support from a woman named *Weragam Natcherree.*

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